

VOGUE

VOGUE

VOGUE

V



PARIS
FASHIONS

OCTOBER · 1 · 1932

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PRICE 35 CTS.

Eric

Made fresh, kept fresh

NEVER PARCHED OR TOASTED

When you buy Camels you always get fresh cigarettes. Made fresh and kept fresh by the air-sealed Camel Humidor Pack, these cigarettes bring you the full flavor and fragrance, and the true natural mildness of choice Turkish and mellow sun-ripened Domestic tobaccos that have never been parched or toasted. If you haven't smoked a fresh cigarette lately, switch to Camels, then leave them — if you can.

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JEWELERS SILVERSMITHS STATIONERS



*Diamond Jewelry
Exceptional Quality*

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FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON



VELVET LESSON BY DU PONT

Victoria, the formal bridge and luncheon frock pictured, has more than a fashion lesson to tell. It is KasKade velvet and real Venise. Study the fine points of KasKade and you'll be equipped to buy velvet like an expert. **FIRST**—KasKade is the much heralded water-repelling transparent velvet. Grand protective idea against accidental splashes as well as outdoor showers. **SECOND**—KasKade is made of Du Pont Rayon. All transparent velvets have a rayon pile. Thoroughbred ones have a Du Pont Rayon pile. **THIRD**—KasKade can be recognized by its clear coloring, its smooth pile, by the total absence of that cheap crushed look called shadowing.



See Victoria, the Frock, in these shops:

THE BLUM STORE PHILADELPHIA
HARZFELD'S KANSAS CITY
JOS. HORNE CO. PITTSBURGH
I. MAGNIN SAN FRANCISCO
LOS ANGELES AND SEATTLE
NEIMAN-MARCUS DALLAS
AL ROSENTHAL . . . OKLAHOMA CITY
STERN BROTHERS . . NEW YORK CITY
MARTHA WEATHERED . . . CHICAGO

KasKade means quality velvet everywhere

DU PONT RAYON COMPANY, EMPIRE STATE BUILDING, NEW YORK, NEW YORK

A PAGE OF BEST SPECIALTIES

FOR LADIES WHO PRIZE
QUALITY AND SIMPLICITY



3.95

• Model 245—Best's famous little "collar-button" blouse in its Autumn version. Wool jersey in white, wine, or rustic green. Sizes 14 to 20.



5.95

• Model 246—This new blouse of natural cashmere jersey has the broad-shouldered look and quaint puff sleeves so smart this season. The little collar is white piqué. Sizes 14 to 20.



3.95

• Model 247—Best's exclusive Shirt-maker blouse, copy of a model from a famous Paris chemisier. Stitched down collar, crisp bow tie. White, tan, or blue broadcloth. Sizes 14 to 20.



19.50

• Model 251—"Back to simplicity" is the slogan for new knitwear, as exemplified by the cute little sweater-frock worn by the Best Twins. In fine cashmere yarn with purled collar, cuffs, and hipband, and detachable white piqué tie. Two piece—(sweater and skirt). Natural, wine, green. Sizes 14 to 20.

Mail orders filled

Best & Co.

Fifth Avenue at 35th Street, New York

GARDEN CITY • MAMARONECK • EAST ORANGE • BOSTON

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10.50

• Model 248—A suède jacket is indispensable for campus and country wear. This new model comes in a rich chocolate brown, ruby red, or cricket green. Sizes 14 to 40.



10.50

• Model 249—The classic cardigan comes back to vogue and this model is a big favorite. Angora mixture in coarse rib stitch with metal buttons. Wine, brown, light navy. Sizes 14 to 20.

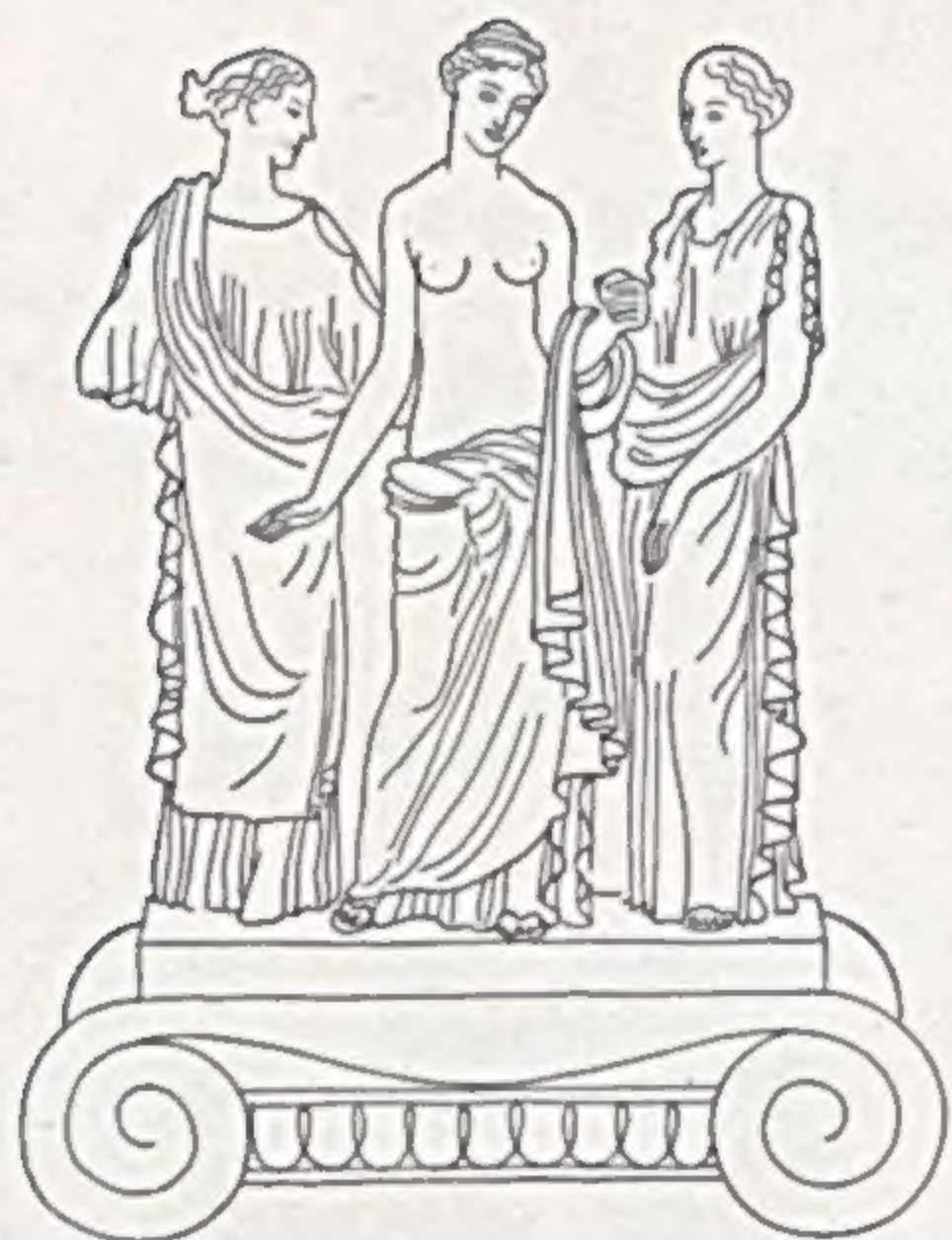


5.95

• Model 250—Every well-planned wardrobe includes a bit of plaid this Autumn, and the plaid challis blouse is in great demand. Predominating colors: red, navy, or brown. Sizes 14 to 20.

NEWS OF A NEW FABRIC LOOMED OF SERACETA STRANDS OF FASHION

WORK OF ART IN CREPE APHRODITE
 . . . ON VIEW AT LORD & TAYLOR'S



We put it on a pedestal for fabric-perfection . . . this Aphrodite Crepe of Duplan's. Here's a material thing of almost spiritual beauty . . . a very dull, very wrinkly-crinkly crepe with the wavelets *woven in* and permanent. Aphrodite has just the right weight . . . just the right fall. It molds you into marble symmetry and yet the gentle "give" in its close weave frees your mind from any thought of fraying seams. Duplan's Crepe Aphrodite, in white and all its lovely colors, is a credit to the thread that composes it! For this is another new SERACETA fabric . . . loomed of SERACETA Strands of Fashion. When you hear that name in shopping, heed it. Serviceability is wedded to style in SERACETA texture. The Viscose Company, 200 Madison Ave., New York.

Lord & Taylor . . . in their famous Misses' Budget Shop . . . chose this model from among all others to show you the figure-molding magic of Crepe Aphrodite. Even in white, this gown chisels inches from your width and gives height to your carriage. At the high neckline (which *could* be so hard) your face rises flower-like from among velvet petals. And this wine-colored wreath is garlanded at the back with slender streams of matching velvet. Withal, the petite price of only \$16.75 leaves you plenty for slippers and a wine-colored kerchief!



ROUGH WOOL WITH PLAID

a suit by
Bergdorf Goodman



Von Horn

October chic, expressed in a suit of rough diagonal black woolen with the blouse section made of a daring French wool plaid, repeated in the under-cuffs of the jacket and the scarf which pulls through two ways to give the broad-shouldered effect. From our Fall Collection of custom-made and ready-to-wear models.

ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

FIFTH AVENUE AT 58TH STREET



How to keep your slippers on at Pierre's

Main Spring Arch Shoes by day
will conserve your energy
for evening!

It isn't that evening slippers are uncomfortable in themselves—not if they're Walk-Overs, anyway—but it's the shoes you wear long before the party starts that too often make or break a gala night.

So if you would "keep your shoes on" at Pierre's or at the Casino or wherever the fun is for people with energy enough to enjoy themselves—keep this in mind. Before you go shopping or dash to the hairdresser or rush to fulfill any of those countless obligations demanded of a modern woman and her feet—slip into your Tailored Town Walk-Overs. Come what may, you're immune to fatigue. These shoes are designed specifically to counterbalance metropolitan



rush and madness. Glove-fitting at heel, arch and instep they prevent rubbing, pinching and other nerve-wracking annoyances. And, invisibly built into them, is the Main Spring* Arch that helps pick up your feet every step you take. This Arch, of featherweight, resilient steel, is cushioned upon rubber and an air vacuum. It absorbs the jolts of pavements. It relieves the strain of standing, walking or climbing stairs.

Styled with smart restraint that makes them appropriate with any town costume, these Walk-Overs fit perfectly into the new vogue for freedom, comfort and swagger in street wear. A few typical styles in suede or kid are shown here. Priced from \$8.50.

*REG. U. S. PAT. OFF.

WALK·OVER

510 FIFTH AVENUE



AND AT WALK-OVER STORES THROUGHOUT THE COUNTRY
PARIS: 21 BOULEVARD DES CAPUCINES • LONDON: 372 OXFORD ST., W. 1

Jay-Thorpe

FIFTY-SEVENTH STREET, WEST



Henry Waxman

Seal-brown *Ciré* with a shining lei of *Coq*!

It is chic to look lacquer-smooth this season—with every curl in its appointed place, and a gown of great surface-interest . . . This one, for instance, with the *patina* of polished wood. A model from the formal collections, presented for the new season. Evening gowns for debutante and smart matron . . . theatre and opera wraps . . . furs, shoes, gloves—all the formal clothes that are such a well-known Jay-Thorpe forte!

Evening frocks from 59.50 . . . Gown in photograph, 110.00 . . . Wraps from 75.00 . . . Evening jewels, bags, accessories.

M A D E T O O R D E R A N D R E A D Y T O W E A R

A Lady Looks

BEFORE SHE LEAPS

THIS season you have only to *look*—and you're absolutely certain to *leap* in the right direction!

And that direction is Shuglovs.

Look, for instance, at the new Shuglov in Alligator finish. (You'll swear it's leather!) Or the smart models done in perfect simulation of Kid. Then, for days that are just a bit damp under foot, see the new *low* model—a "suede finish" Shuglov, impossible to distinguish from an opera pump!

You'll certainly agree that Shuglovs aren't "galoshes" or "rubbers" this season but a *new* kind of rainy day footwear that matches your smartest costume as perfectly as the finest leather shoes! (These leather effects are obtained by the patented Textran process owned by Goodrich.)

To cap the climax, Shuglovs have actually been made as *light in weight* as your evening slippers, with a foot-hugging slenderness never approached before!

... as if that were not enough! Shuglov chemists have found a way to remove all traces of *rubber-smell* and substituted instead, a hint of pleasing scent!

So get your Shuglovs today and be smartly shod next stormy weather.

Shuglov
by **GOODRICH**

LIGHT AS AN EVENING SLIPPER
FITS LIKE A KID GLOVE



SHUGLOV—Alligator Zipper Model—exact replica in light, supple rubber of the pattern and color of alligator! Genuine Talon Fastener.



Raining? She decides she'd better get those galoshes today...



Well, really! She positively will NOT look like that!



Imagine! Ankles after all should be ankles...



Horrors—there is certainly only one answer!



—which is to rush into the shop where she can get Shuglovs—and make her feet as smart as her immaculately gloved hands!

THERE ARE MANY OTHER STYLES OF GOODRICH WATERPROOF FOOTWEAR—
ZIPPERS • SHOWER BOOTS • LIGHT RUBBERS • FOR ALL THE FAMILY

B. ALTMAN & CO.

There goes the Bride



a gleaming streak of beauty in a heavy glimmering crepe bridal gown of a dramatic new fabric... Phosphora. It has the pure electric sheen of phosphorous on a tropic sea. Square neck... slim Guinevere-like sleeves, and a rich train hung from the waistline in back. \$225. Many others as distinguished in the Trousseau Salon—Third floor.

B. ALTMAN & CO., FIFTH AVENUE AT 34TH STREET, NEW YORK . ALSO EAST ORANGE AND WHITE PLAINS



A formal model of exclusive Shagmoor fabric in a variety of beautiful shades, with luxurious trimming of exquisite fox to harmonize.



In Classic Mood

Designed in the classic tradition of the House of Shagmoor, the new Fall-Winter coats avoid all passing whims and fancies . . . the unbecoming and bizarre.

Thus a model from this famous house, by the very simplicity of line, the superb tailoring and the fine fabrics, will give to the woman of taste an air of perfect grooming.

The attractive fabrics from which Shagmoor coats are made are exclusive with Shagmoor. Shagmoor coats retail for \$29.50 and more.

Style booklet . . . just issued, shows the new alluring Shagmoor creations for town, country and travel . . . mailed on request . . .
Linder Bros. Inc. (The House of Shagmoor), 512 Seventh Avenue, New York.



IN THE GLASS OF SPORTS & FASHION

Proud of her shoulders but Oh! so Maidenly and Modest about her neckline—that's the portrait of the smart girl of this 1932 Autumn—the season that is going down in the Book as the season of brilliant knitted woolens.

That's the new news—the lioness of fashion is stepping smartly around in sheeps' clothing and by hook and crook Peck & Peck has done its usual job—gathered in the best numbers.

Take that little number to the immediate right... a precocious and brilliant knit fabric that appropriates the new silhouette as superbly as broadcloth is suddenly taking to nightlife!

A slight dash of wooden hardware (such as the buttons and buckle on dress number three) two tweed-like patterns used together, clerical bibs for collars, take these knits out of the "just a good little dress" class and make them indispensable, for Fall smartness.

There is, you will note per this page, the tiny checked school of knitted chic, stripes cut on the bias, and lovely new "phantom" tweeds, corduroy ribs... new patterns, new fashions, but above all, intricate and challenging new "surfaces."

PECK & PECK

WHITE PLAINS

CHICAGO

BOSTON

NORTHAMPTON

DETROIT

MINNEAPOLIS

ST. LOUIS

PHILADELPHIA

FIFTH AVENUE, NEW YORK

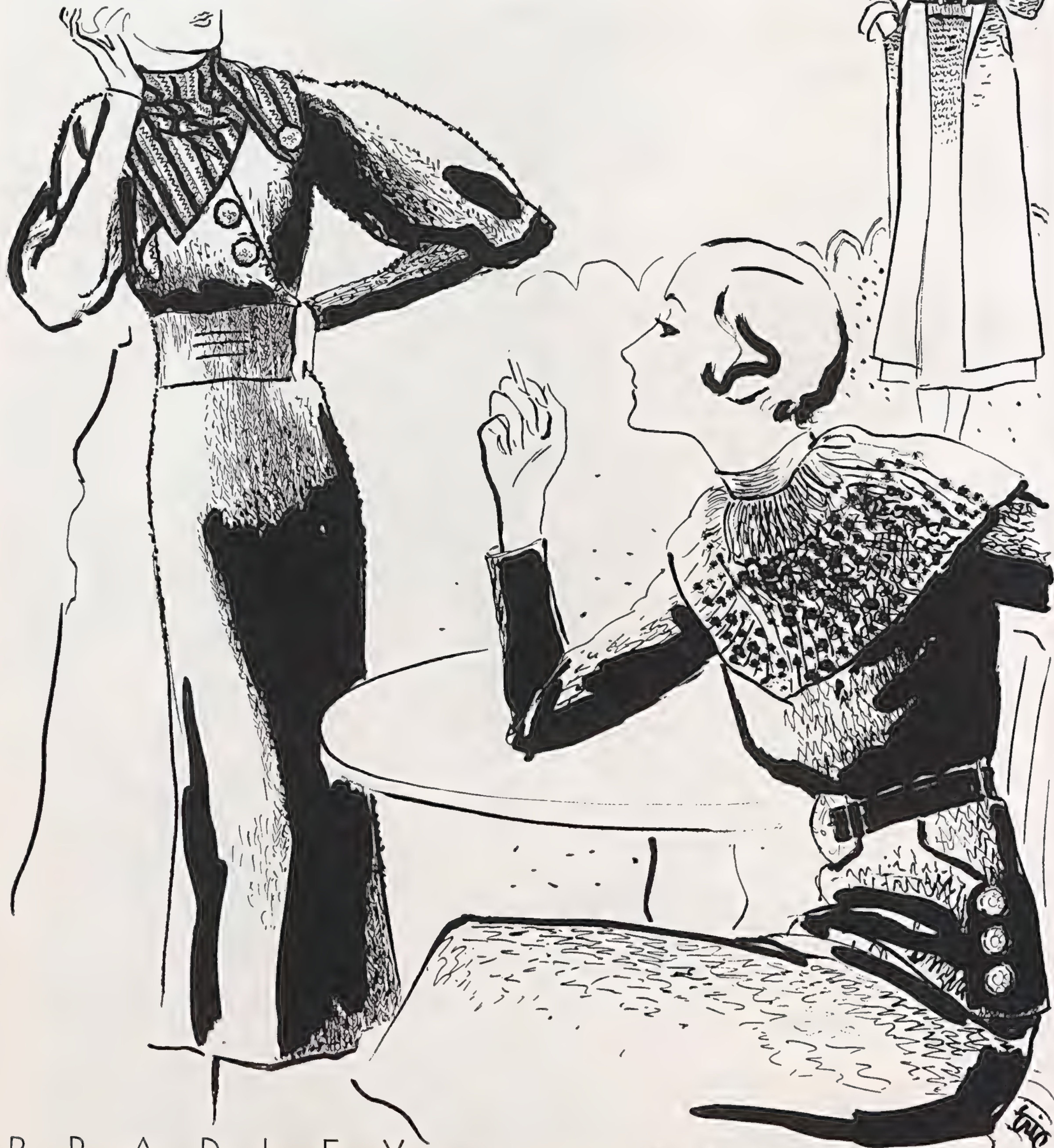


• So this is Paris!

QUAINT Victorian sleeves, atop a slim, straight middle. (How are your ribs, my dear? For *whatever* the cost, you must achieve a molded torso.) Gay Roman scarfs; shining cut steel buttons at most unexpected points; and all in all, much more formality than knitted frocks have ever had before . . . *C'est Paris!* And yours for \$19.75, wherever they know what's going on in fashion.

IF NECKLINES keep on climbing, you won't be able to see your ears by spring. But in the meantime, reflect on the dress in the center. The separate capelet collar, the up-and-down detail, and the resulting nice, slim line make it definitely something to write home about. (*We* cabled, clear from Paris.) In brown and grège, or other combinations, in a knitted heringbone effect . . . and only \$19.75.

FOUR-LEAF CLOVER, lady? For your wardrobe? Bradley has reproduced this four-piece ensemble at a price to bring good luck to everybody. The coat is seven-eighths length; the béret matches the coat; the blouse is knitted in a vertical mesh stitch; the mouchoir collar is vastly becoming, and the material (a knitted tweed in gold and brown) is simply grand. Complete at \$39.75, or à la carte.



B R A D L E Y

“slip into a Bradley and out-of-doors”



Von Horn

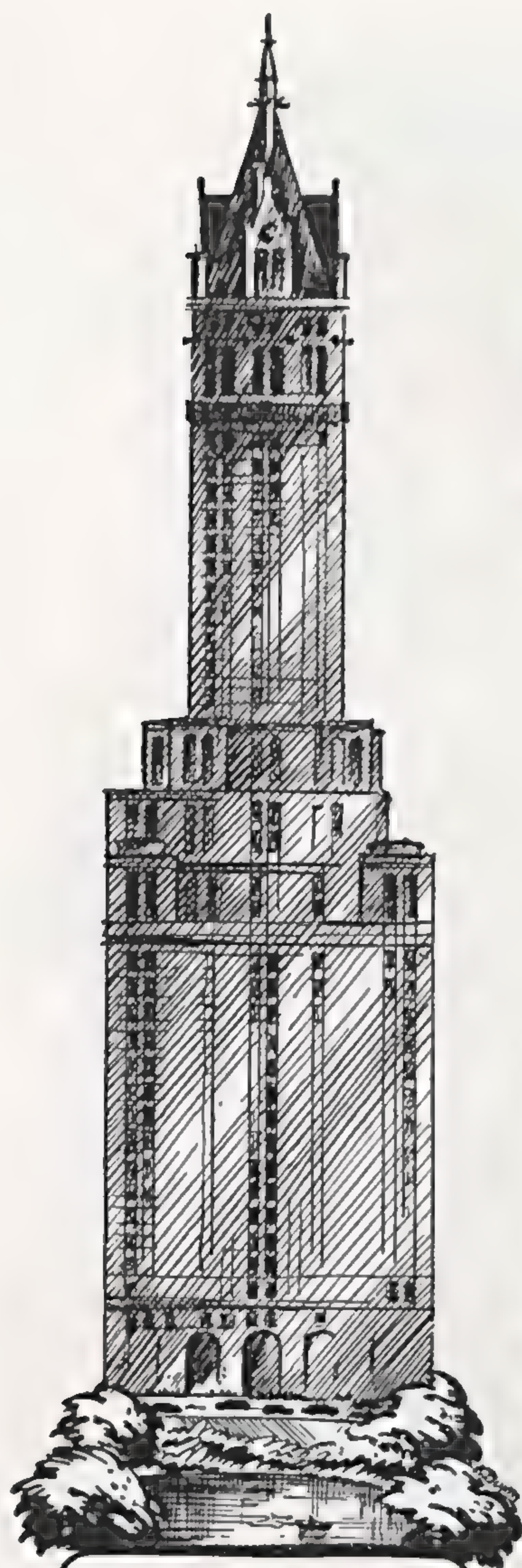
GOLFLEX

YOU RETURN TO TOWN, and heading your shopping list are two costumes by Golflex. You can slip right into them and start your busy whirl of luncheons, teas, and matinees. Your friends will wonder how in the world you found such exciting new costumes without spending days searching...that is, those who don't know about Golflex fashions...the famous man-tailored clothes for chic women who love beautiful fabrics, exquisite tailoring, and the newest fashion touches. (Left) The silk dress that Paris says you must have; of crêpe Yvonne, with new puffed sleeves. Colors: Parisian red, navy, brown, black **\$29.50** (Right) Ever so smart is sheer, soft Heathertone tweed, trimmed with velvet . . . in mixtures of white with any of these colors: wine, navy, green, brown, or black **\$29.50**

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• **THE TAILORED WOMAN**

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The
**SHERRY-
NETHERLAND**

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FIFTH AVE. AT 59TH ST.
NEW YORK

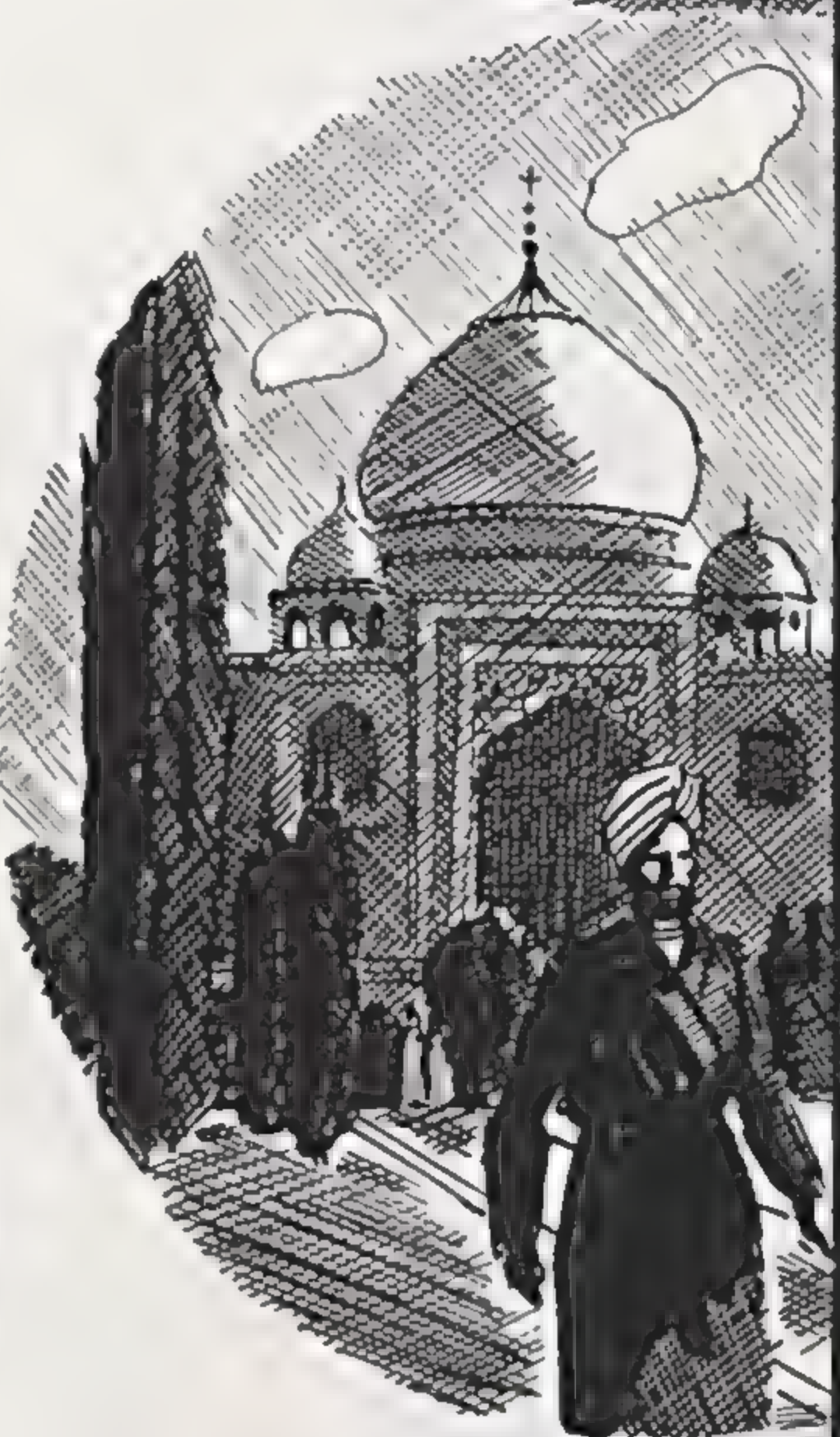


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... On President Liners to
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Excursions. First Class

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... Through the tropics to
winter's summer-land

5500 sunny miles. 16 days, or longer if you care to stopover (at no additional fare) at Havana or the thrilling foreign cities at the Panama Canal. First Class fares from \$175 (Special Class on the great new President Hoover and President Coolidge from \$135). Every state-room outside, outdoor swimming pools—everything in the President Liner tradition. Sail any week. Roundtrips from \$281.25, First Class

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San Marcos with Bungalows. World's finest winter climate. Outdoor sports. Discriminating clientele. Club-like intimate atmosphere. American Plan. Booklet.

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Hotel Virginia. One of California's finest hotels. Spacious lawns. Overlooking Pacific Ocean. All recreations. American Plan. Unexcelled Cuisine. Golf.

Yosemite National Park

The Ahwahnee. No California visit is complete without Yosemite—and the aristocratic Ahwahnee. All year. American Plan. \$10 to \$16.00.

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French Lick Springs Hotel. Smart—Sophisticated—Spa—Europe's famous pleasure & health resort attractions. Climate—Ideal. Home of Pluto. Amer. Plan.

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The Berkshires—Greenfield

The Weldon. European. (Fireproof.) "The Beautiful Home Hotel." All yr. 225 rms. Excellent table. Refined atmosphere. Golf. Very reasonable rates. Picture Bklt.

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The Lenox, The Brunswick. Two famous Back Bay hotels on either side of Copley Square. 8 dining rooms. Room tariff \$3-\$5. L. C. Prior, President.

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Hotel Beaconsfield. In its appointments, its cuisine and its service it approaches the ideal. Residential section. Convenient to down-town Boston.

St. Louis MISSOURI

The New Jefferson. "Where the world meets St. Louis." An hotel of international repute. Famous cuisine. 800 rooms with bath, from \$3.00.

Hanover NEW HAMPSHIRE

The Hanover Inn. At Dartmouth College. 100 rooms. 60 baths, elevator. Excellent golf. State roads. Excels in all outdoor sports and good living.

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Mountain View House. Dignified & charming in a lovely location with superior service, attractive appointments. Every outdoor sport. Selected clientele.

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The Parkside. Eighteen Gramercy Park, South. A residence hotel for men and women. Overlooking the Park. Moderate rates. Write for folder.

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Sedgefield Inn. Opens October 15th. Modern, resort hotel. Golf, Tennis, Riding. American Plan. Booklet.

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Bellevue-Stratford. One of the few really famous hotels in America. Rates consistent with present times. Claude H. Bennett, Gen. Mgr.

The Benjamin Franklin. A United Hotel. 1200 large rooms all with bath. 3 restaurants. Horace Leland Wiggins, Managing Director.

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Grand Hotel. This is the summer resort of Royalty. As a social rendezvous, it ranks supreme among British resorts. 200 rooms. Phone 2234.

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Excelsior & New Casino. Strictly first-class. Situated in most ideal spot of the Riviera. Winter and Spring Resort, summer bathing season. Open all year.

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The Three Kings' Hotel. On the famous Rhine. The leading house of Bâle. Apartments with baths. Garage. Phone.

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The Beau-Rivage. Finest position on the lake, facing Mt. Blanc. Hotel entirely renovated. Rendezvous of English & American Society. Former prices reduced.

Lausanne

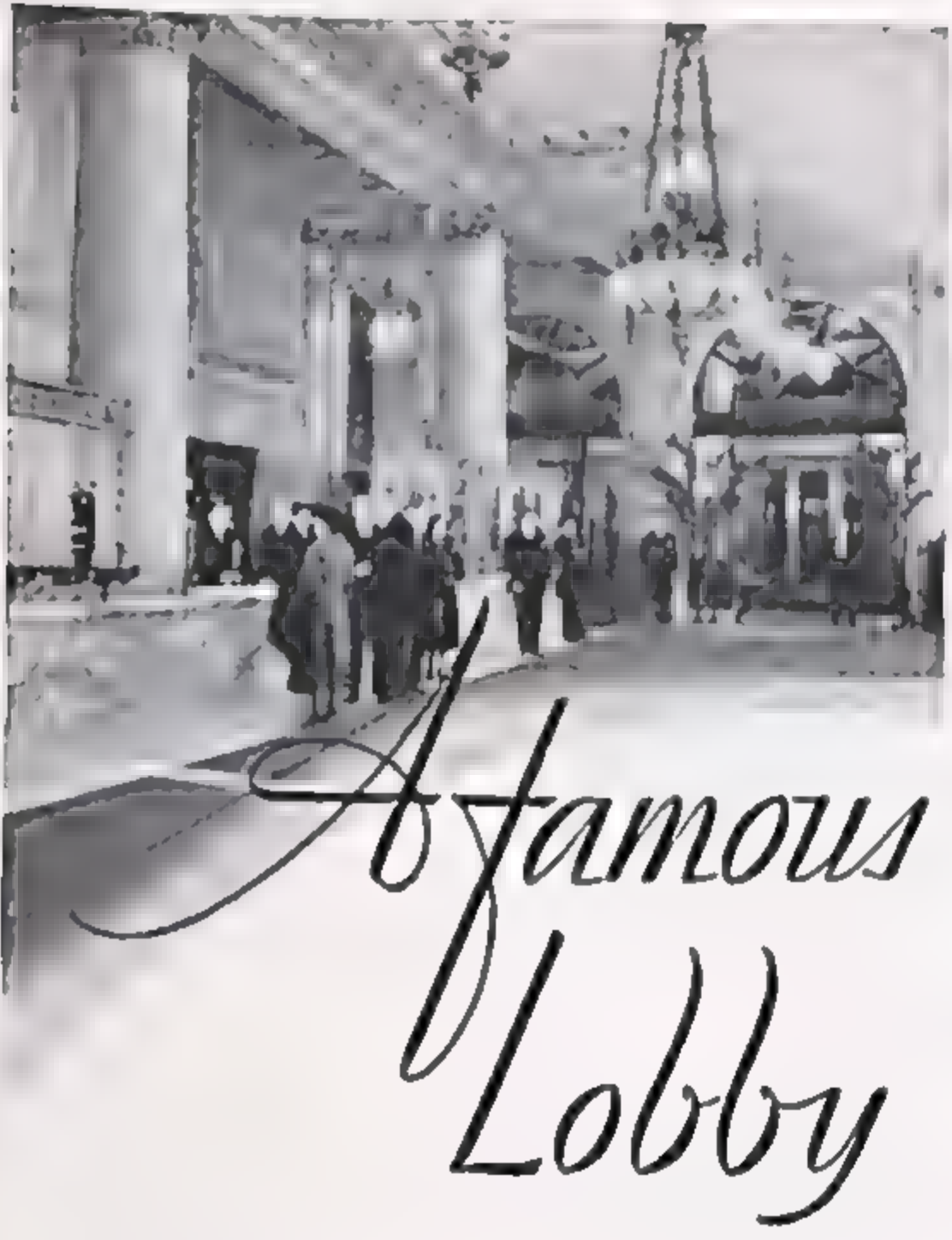
Palace Beau Site. Lausanne's most cheerful, most homelike hotel. Splendid view overlooking park. Tennis, golf, garage. Justin Baumgartner, Manager.

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Le Grand Hotel. Jura Vaudois 1200 m. Incomparable for winter sports. 1st class family hotel at moderate rates. Bar. Orchestra. Skier's Paradise.

Vevey La Tour

The Bellaria Club. Between Vevey and Montreux. Well-furnished apartments (4 to 7 rooms) with every modern convenience. Library and reading room.



Famous Lobby

ITS register reads like a "Who's Who" of world leaders in commerce, finance, diplomacy, the arts, and social life. The last eight Presidents of the United States have always stopped at the Bellevue-Stratford.

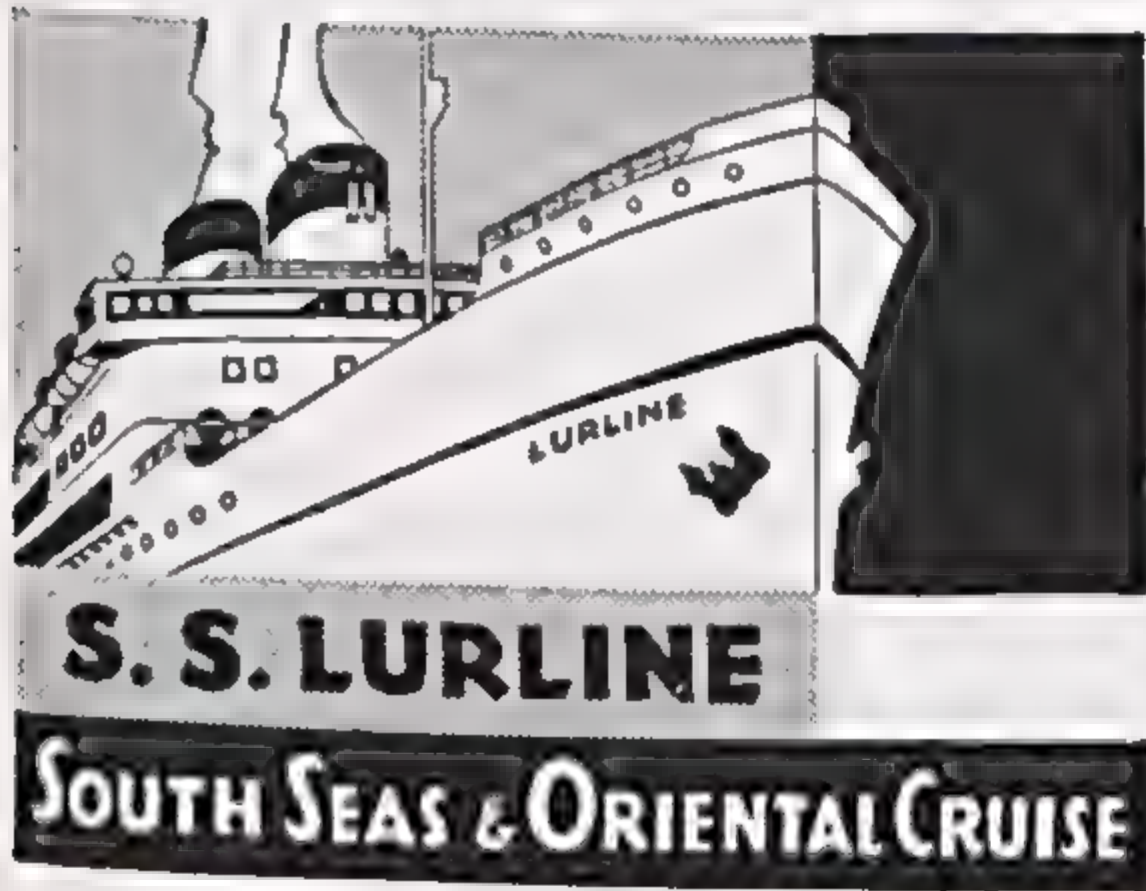
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BELLEVUE STRATFORD

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A NEW SHIP A galaxy of wonders



25,000-mile parade of events, countries, peoples, 21 ports! 14 countries! Itinerary sparkles with such jewels as BALI and PORT MORESBY on direct call. ANGKOR WAT optional.

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NEW YORK, January 12 FARES
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Star cruise of 1933. See the Pacific's greatest wonders in the Pacific's newest ship. Average cost-per-day like living at home. Details at all travel agencies or

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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 70 Bond Street, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

Number	Price	Number	Price
S3594	\$1.00	6132	\$.25
S3595	1.00	613375
S3596	1.00	613450
604350	613575
604750	613675
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604975	613875
605150	613950
605425	614025
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Fall and
winter
clothes
personally
selected
in Paris
by
Miss
Gervais
now being
shown

16 E. 48 ST.
NEW YORK
PARIS

Smart to a Degree

You
Never
Imagined!



The Aristocrat of Knitted Wear



Marinette Knitted Frocks express the dictum of fashion's supreme authority in 1932 fall modes. Your individuality finds its most advantageous revelation in these beautiful creations. Worn with furs or autumn coats, the ensemble realizes the distinction of the newest lines, designs, and lovely shades and patterns for the season at hand. You will want several of the new Marinette frocks for indoors and out.

At the left, No. 1257—Effectively buttoned blouse and skirt of original "Feather-tex" tweed, styled to please the most fastidious taste. \$19.50.

In the middle, No. 1280—A swanky, Scotch plaid, two-piece frock—double-breasted, with pique collar and tie, and patent leather belt. \$19.50.

At the right, No. 1195—Knitted of sheer wool—polka dotted—belted with suede leather, with rosewood buckle to match the buttons on the pique collar. \$19.50.

If you have not seen these Marinette Fall Creations write for the name of the dealer nearest you.

"The Aristocrat of Knitted Wear"

MARINETTE *Knitted* FROCKS

MARINETTE KNITTING MILLS
MARINETTE ❖ WISCONSIN

*Sally Beware



Storms
are in the air!

We've made
a smart new outer-shoe with
that priceless quality...**FIT**

• NO SNAPS •

• NO BUCKLES •

• NO FASTENERS •



NO MATTER how unfair the weather man may be, your feet needn't pay him the deference of a dowdy galosh—for we've made a new outershoe with that priceless quality—*fit*.

It doesn't even need a fastener! Stretch it a bit, slip it quickly over your foot and there it is—a trim, tailored silhouette; politely complimenting your ankle and smartly outwitting the unkindest weather.



Also in Snap and
Kwik slide fastener styles.

Is it any wonder that Paris has given Gaytees unqualified endorsement!...Ducerf-Scavini, outstanding designer of women's shoes; Mme. LeMonnier, famous creator of millinery; Jenny and

Mary Nowitzky, eminent style authorities—all agree that at last there is a truly chic outershoe that becomes a smart part of any ensemble for street or sports.

Don't wait until the first bad-weather rush for Gaytees. Shop now—leisurely—when you can choose exactly the Gaytees that go best with your fall wardrobe. Ask at any of the better shops for the Gaytees that *slip on*—made only by the United States Rubber Company.



*slip
on*

Gaytees

REG. U. S. PAT. OFF.



FORMAL TOWN COAT
IN FORSTMANN'S NEW BROWN

There is a very new, very dark brown that will be very high in the mode this winter. It is called Forstmann's Baku brown. Shown above in a formal town coat with a separate over-jacket of silver fox.

A hundred browns ...and *one* brown

Perhaps you pride yourself on your woman's eye for color. Yet, the expert who chooses the colors for Forstmann woolens sees gradations no laywoman ever knows.

He takes, say, a hundred browns . . . narrows them down to a dozen . . . chooses one. That is the perfect color. From that one, "a brown range" of tones is formed in dress, suit, and coat woolens, all harmonizing perfectly in the costume ensemble. Such beauty of color is possible only in Forstmann woolens.

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Some readers, we find, are unaware that Vogue's School Directory is just as reliable a guide to boys' schools as to girls' schools. Naturally, Vogue shows a greater number of announcements from girls' schools, but don't forget that it also carries those of a select group of boys' schools—college preparatory, military, "pre-prep," vocational, tutoring, and others. Our requests for advice about boys' schools are rapidly increasing, as a matter of fact. The old tradition that Father alone selects Junior's school is fast dying out, as it should be, in our own humble opinion.

May we make some suggestions? Write to some of the boys' schools mentioned in this or recent issues of Vogue, for their literature. Then write for Vogue's *Book of Private Schools* and *Choosing the Private School*—two booklets that impartially cover all kinds of schools, both boys' and girls'. And, at all times, feel free to ask Vogue's School Bureau any question pertaining to the education of either boys or girls. There is no obligation connected with the booklets or the Bureau, of course. Address: Vogue's School Bureau, 1928 Graybar Building, Lexington at 43rd, New York.

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These pages may prove to be the solution of your individual problems. Write for descriptive catalogues of as many of the schools listed here as interest you, and you may discover just the one you are looking for. If not, put your problem before the experienced staff of Vogue's School Bureau, 1928 Graybar Building, Lexington Avenue at 43rd, New York City. We will be only too glad to help—and we will keep your inquiry entirely confidential.

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SOCIETY

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Lindbergh—On August 16, to Colonel Charles A. Lindbergh and Mrs. Lindbergh (Anne S. Morrow), a son.

Nichols—On August 6, to Mr. and Mrs. J. Brooks Nichols, junior (Anita M. Bradshaw), of Convent, New Jersey, a daughter, Craig Dunlap Nichols.

Peters—On August 23, to Dr. Frank Hart Peters and Mrs. Peters (Betty Jackson), a daughter, Elizabeth Peters.

Wells—On August 24, to Mr. and Mrs. Jonathan Godfrey Wells, junior (Eleanore S. Scoville), a son, Jonathan Godfrey Wells, third.

BOSTON

Harkness—On August 11, to Mr. and Mrs. Robert Bruce Harkness (Alison Hardy), a son.

DEATHS

NEW YORK

Bartlett—On August 2, Philip Golden Bartlett, husband of Beatrice Sturgis Bartlett.

Clarke—On August 1, Florence Marguerite Kenzel Clarke, wife of Lewis Latham Clarke.

Kean—On August 26, at "Ursino," Elizabeth, New Jersey, Julian H. Kean.

Morgan—On August 17, at Valmont, Switzerland, Junius Spencer Morgan, husband of Josephine A. Perry Morgan.

O'Shaughnessy—On July 25, in Vienna, Austria, Nelson O'Shaughnessy, husband of Edith L. Coues O'Shaughnessy.

CHICAGO

McCormick—On August 25, Edith Rockefeller McCormick.

Ryerson—On August 11, at Lake Geneva, Wisconsin, Martin A. Ryerson, husband of Caroline Hutchinson Ryerson.

SANTA MONICA

Blackwood—On July 18, Cuscaden Blackwood, son of Mr. and Mrs. Paul Blackwood, of Santa Monica, California.

ENGAGEMENTS

NEW YORK

Daingerfield-Berry—Miss Margaret Duncan Daingerfield, daughter of Mr. and Mrs. Algernon Daingerfield, of New York and Garden City, Long Island, to Mr. John Kirkman Berry, son of Mrs. John Kirkman Berry, of Greenwich, Connecticut.

Johnson-Stillman—Miss Frances D. Johnson, daughter of Mr. and Mrs. Norman Gildersleeve Johnson, to Mr. Charles Latimer Stillman, of New York City, son of Mr. and Mrs. Leland Stanford Stillman, of Redlands, California.

Lee-Watts—Miss Mildred Lee, daughter of Mr. and Mrs. James Parrish Lee, of New York City and "Grassmere," Southampton, Long Island, to Mr. Philip Howell Watts, son of Mr. and Mrs. Ridley Watts, of Morristown, New Jersey.

Miller-Barringer—Miss Grace Elizabeth Miller, daughter of Mrs. Stratford Ashley Miller, to Mr. Benjamin Lang Barringer, son of Dr. Benjamin Stockwell Barringer and Mrs. Barringer, of New York City and New Canaan, Connecticut.

Sims-Parrott—Miss Sally Paulding Sims, daughter of Mrs. S. Paulding Sims, to Mr. Arthur F. Parrott, junior, son of Mr. and Mrs. Arthur F. Parrott.

Vander Poel-Hichborn—Miss Gertrude Schuyler Vander Poel, daughter of Mr. and Mrs. S. Oakley Vander Poel, to Mr. Philip Hichborn, son of the late Philip Hichborn and the late Mrs. William Rose Benét.

BOSTON

Francis-Perkins—Miss Josephine Lovell Francis, daughter of Mrs. John M. Francis, of Troy, New York, to Mr. Francis W. Perkins, son of Mr. and Mrs. Henry G. Perkins, of Brookline, Massachusetts.

PHILADELPHIA

Bean-Reeves—Miss Peggy Stewart Bean, daughter of Mrs. George E. Bean, of Bala-Cynwyd, Pennsylvania, to Mr. Francis B. Reeves, third, son of Mr. and Mrs. Francis B. Reeves, junior, of "Rabbit Run Farm," Blue Bell, Pennsylvania.

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SOCIETY

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ENGAGEMENTS

WEDDINGS

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Cameron-Schoch—Miss Nella Cameron, daughter of Mrs. William C. Longstreth, of Haverford, Pennsylvania, to Mr. Milton Yetter Schoch, son of Mr. and Mrs. Layton M. Schoch, of "Four-acres," Haverford.

Herring-Crosman—Miss Mary M. Herring, daughter of Mrs. C. M. Prevost Herring, of Haverford, Pennsylvania, to Mr. Edward N. Crosman, junior, son of Mr. Edward N. Crosman.

Leary-Crozer—Miss Neville Carlyle Leary, daughter of Captain Herbert Fairfax Leary, U. S. N., and Mrs. Leary, to Mr. George K. Crozer, third, son of Mr. and Mrs. George K. Crozer, junior, of "Crolyd," Wynnewood, Pennsylvania.

SAN FRANCISCO

Hamilton-Kelham—Miss Grace Hamilton, daughter of Mr. and Mrs. Alexander Hamilton, to Mr. Bruce Kelham, son of Mr. and Mrs. George W. Kelham.

WEDDINGS

NEW YORK

Angell-Woodman—On August 2, in the chapel of the Cathedral Church of Saint Luke, Portland, Maine, Dr. James Rowland Angell and Mrs. Paul Woodman.

Brewster-Church—On August 6, Mr. Horatio Hathaway Brewster, of New York City and New Bedford, Massachusetts, son of the late Mr. and Mrs. Charles O. Brewster, and Mrs. E. James Church, daughter of Mr. and Mrs. Philip L. James, of New York City and Biddeford Pool, Maine.

Read-Smoluchowska—On August 8, at the University Church of Saint Anne, Cracow, Poland, Mr. Duncan Hicks Read, of New York, son of the late Mr. and Mrs. William A. Read, and Miss Aldona Smoluchowska, daughter of Mrs. Marjan Smoluchowska, of Cracow.

Winthrop-Hart—On August 3, in the American Church, Paris, France, Mr. Bertram Winthrop, of Paris and New York, son of Mr. Neilson Winthrop, and Mrs. Harry Maybin Hart, of Como, Italy, and Paris.

BOSTON

Aldrich-Perkins—On August 13, in the Second Congregational Church, Cohasset, Massachusetts, Mr. Bailey Aldrich, son of Mr. and Mrs. Talbot Aldrich, of Boston, Massachusetts, and Miss Elizabeth Perkins, daughter of Mr. and Mrs. G. Howard Perkins, of Cambridge, Massachusetts.

Hadley-Trafford—On August 17, in Saint Michael's Church, Milton, Massachusetts, the Reverend Henry Harrison Hadley, junior, son of the Reverend Henry Harrison Hadley and Mrs. Hadley, of Syracuse, New York, and Miss Annette Trafford, daughter of Mr. and Mrs. Bernard W. Trafford, of Milton.

Mayes-Gardner—At Ventura, California, Mr. William Mayer Mayes and Mrs. Catharine Gardner, daughter of

CHICAGO

Mr. and Mrs. George Peabody Gardner, of Boston, Massachusetts.

Baker-Ward—On August 4, in Philadelphia, Pennsylvania, Mr. Robert R. Baker and Miss Marjorie Montgomery Ward, daughter of the late A. Montgomery Ward.

Elting-Watkins—On August 9, Mr. Howard Elting, junior, son of Mr. and Mrs. Howard Elting, of Chicago, Illinois, and Miss Margaret Ayres Watkins, daughter of Mr. and Mrs. James Lawrence Watkins, junior, of New Rochelle, New York.

Mothershead-Crossett—On August 9, at Wianno, Massachusetts, Mr. John Leland Mothershead, junior, son of Mr. and Mrs. John Leland Mothershead, of Pasadena, California, and Miss Elisabeth Ashley Crossett, daughter of Mr. and Mrs. Edward Clark Crossett, of Chicago, Illinois, and Wianno.

CLEVELAND

Weatherby-Cleveland—On August 20, at the Lindsay Memorial Chapel, Boston, Massachusetts, Mr. Allen L. Weatherby, son of Mr. and Mrs. Frederick S. Weatherby, of Brookline, Massachusetts, and Miss Sylvia B. Cleveland, daughter of Mrs. D. Burton Cleveland, of Cleveland, Ohio.

PHILADELPHIA

Adam-Folwell—On September 22, Mr. Herbert Adam, son of Mr. and Mrs. James Adam, of Germantown, Pennsylvania, and Miss Miriam Folwell, daughter of Mr. and Mrs. William H. Folwell, of Merion, Pennsylvania.

Maclean-Shields—On August 6, at "Callendar House," Bayville, Long Island, Captain Alasdair Maclean, son of Brigadier-General Charles Maclean, of the Isle of Mull, Argyllshire, Scotland, and Miss Anita L. Shields, daughter of Mr. and Mrs. Peter Shields, of Philadelphia, Pennsylvania.

Morris-Smith—On August 12, at Bryn Mawr, Pennsylvania, Mr. I. Wistar Morris, of "Thaydon," Chestnut Hill, Pennsylvania, and Miss Mary Grubb Smith, of Philadelphia and "Joanna Furnace," Joanna, Pennsylvania.

DÉBUTANTE PARTIES

SAINT LOUIS

Busch—On December 17, at the Bridlespur Hunt Club, for Miss Marie Eleanor Busch, daughter of Mrs. Florence Parker Busch.

Kennerly—On December 23, at the Saint Louis Country Club, for Miss Noël Kennerly, daughter of Mr. and Mrs. Claude S. Kennerly.

Lambert—On November 24, at the Saint Louis Country Club, for Miss Myrtle McGrew Lambert, daughter of Major Albert Bond Lambert and Mrs. Lambert.

Nugent—On November 19, at the Saint Louis Country Club, for Miss Edwina C. Nugent, daughter of Mr. and Mrs. Edwin T. Nugent.



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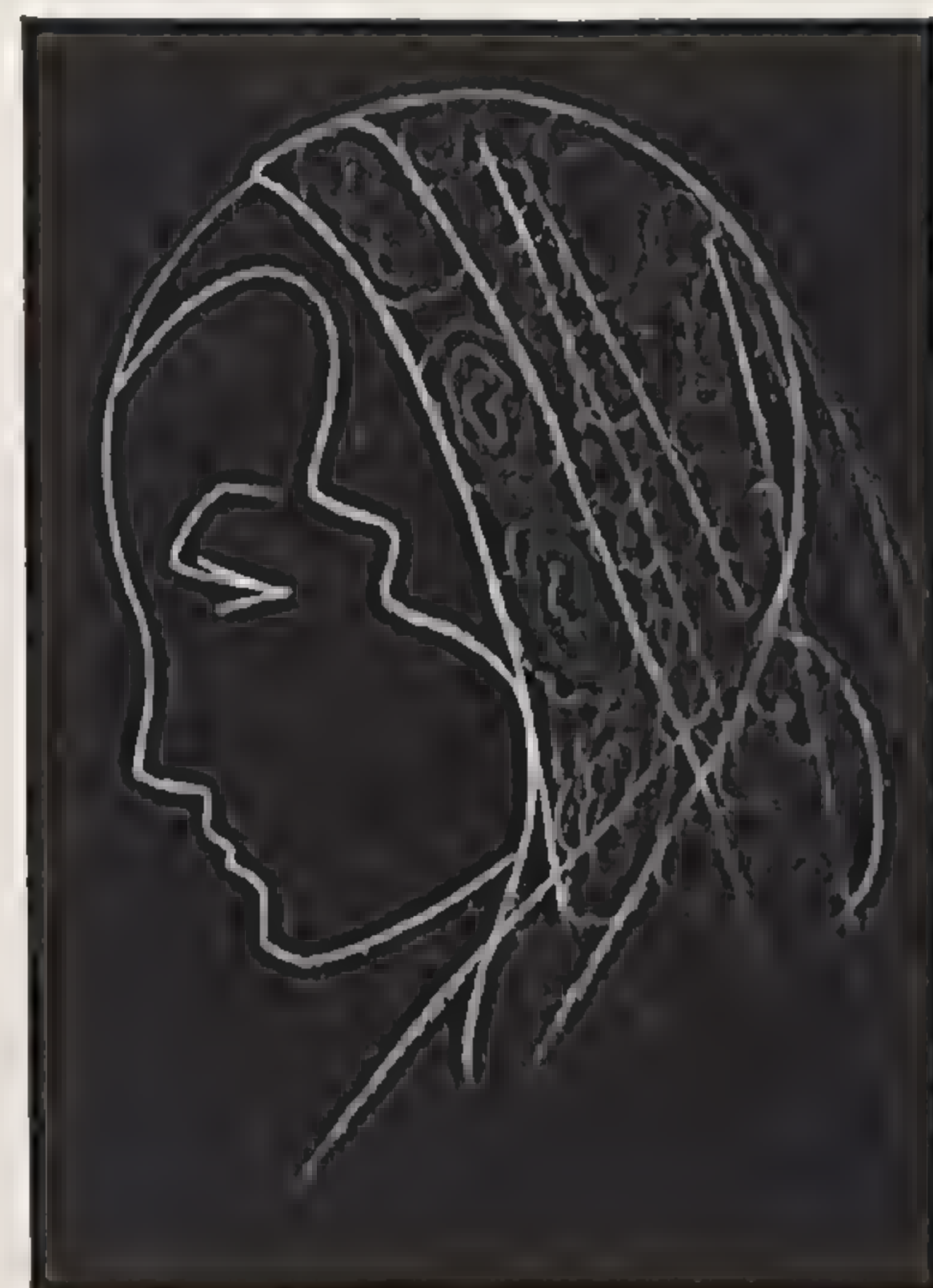
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V O G U E

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PARIS FASHIONS

Cover design by Erickson

PARIS FASHIONS

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH
Edna Woolman Chase, Editor-in-Chief

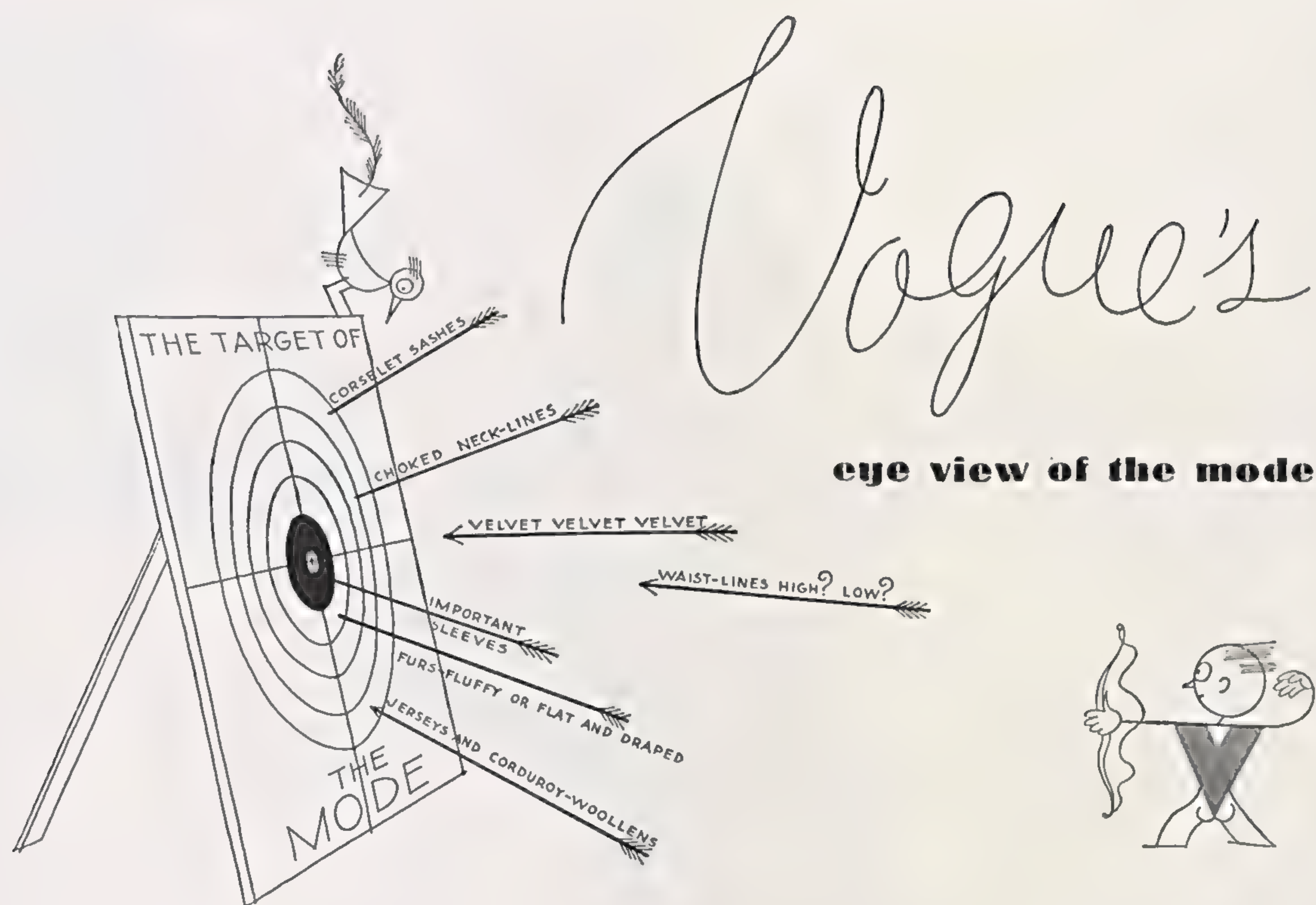
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DU PLUS GRAND AU PLUS PETIT FLACON



BELLODOGIA
LE PARFUM LE PLUS SUBTIL
CARON

PARIS



VOGUE has a quiver stocked full of brand-new arrows from the Paris Collections, all ready to shoot into the fashion target. Here are some of them:

High, choked neck-lines—with a sure fashion tip.

An arrow weighted with gigantic sleeves. This arrow is a beauty, and sure to make one of the rings and get applause, but the wood isn't quite new or fresh enough to drive into the bull's-eye.

An arrow feathered with fur. Long-haired furs and flat, supple furs alternate and give perfect balance.

An arrow crested with corselet belts and sashes.

A good, steady arrow with a corduroy woollen shaft. And another, still in the quiver, but just as sure, with a rough silk shaft, sturdy and durable.

A polished velvet arrow that makes a truly brilliant performance every time it's shot.

The waist-line arrow will bear watching as it leaves the bow. Will it go high? Will it go low? When it is your turn to shoot in the fashion tournament, your score will depend largely on knowing what is the particular point that you should aim for.

Four arrows still remain in the quiver. The high evening décolletage—worth trying, if your aim is good; the drooping shoulder-line, which may hit more truly than sleeves for evening; evening capes—fast making a record; and the new zinnia shades—especially those with a violet cast. These are Vogue's autumn fashion darts. Turn over the following pages, and you will see how they go.



HOYNINGEN-HUENÉ, PARIS

JEAN PATOU—BERGDORF GOODMAN

Madame Simon Rolo

The beautiful Madame Rolo of Paris poses for a moment in one of Patou's much-talked-of low-waisted gowns, which first aroused shrieks of protest and then captivated a few women. "Crépuscule" is of slate-grey fleur de soie, slashed in slate-blue, wrapped down and about the hips, princesse fashion, or, shall we say, moyen-âge



THE BIG PARADE IN PARIS

As seen by Him

ALL my life, I've had definite ideas about women's clothes, and, every now and then, I have dared to comment on them in my "Him" articles, and now, to my surprise and delight, I've been asked to "cover" the Paris Openings of this season. "Say what you think," my Editor said, "it will be a fresh point of view, anyway."

Most men have far more interest in women's clothes than they care to admit, just as they have a secret love of jewels—that is why we delight in bestowing them upon the girls we admire. But, since I can't give jewels away, I content myself by occasionally shopping with my women friends at the jewellers and dressmakers. After all, I'm not quite a novice at this game, for my enthusiasm has often pushed a hesitant woman into buying something that, afterwards, she has confessed to me, "All the men loved me in." So now, ladies, these are my tips for your winning numbers.

Of course, I have often been to Jean Patou's Openings, because, as every one knows, they are now among the social events of Paris. Buyers, fabric manufacturers, diplomats, artists, actresses, and the smartest ladies in Paris all sit down together to review the new collection. Usually, the spring opening, in February, is more brilliant socially, for there are more people in town at that moment, but, even at this season, Elsa Maxwell, with whom I dined before the Opening, had managed to collect a brilliant dinner-party, with the Princess Marguerite of Greece and Prince Hohenlohe, Comte and Comtesse Oppersdorff, the Hon. Mrs. E. Fitzgerald, Mrs. Harrison Williams, the Herbert Hazeltines, Mrs. Troyte-Bullock, Comtesse Fal de Saint-Phalle, Madame Rolo, Richard Owen, and the Sidney Legendres (she

was the former Gertrude Sanford). And this Opening was a particularly exciting exhibit, for Patou threw a bombshell into the world of fashion—he dropped the waist-line. (And from then on, high versus low waists were discussed on every side.) But, mind you, his new silhouette is not that of recent memory, for it is a low waist-line with a long skirt—the classic *moyen-âge* silhouette, quite a different proportion from the low waist-line and the short skirt. Personally, I have always hated the low waist-line, but, as dress after dress passed by, I began to see what Patou meant—and an idea in the hands of a great dressmaker carries conviction with it. Patou himself says, however, that a waist-line is something that should be adjusted to the wearer—and, this means a return to personal dressmaking, to the days when the great dressmakers made clothes for the individual, before this commercial age changed many things.

In this collection, several of the evening dresses are of great beauty, es-

pecially a lovely shell-pink dress, which was shown in the September 15 issue of *Vogue* and which had a silver belt, at a *moyen-âge* hip-line; and a dress in two shades of steel-blue (shown on the opposite page) worn with a dark blue velvet wrap in that rare shade found in sixteenth-century velvet.

But his simple, wearable day dresses and dinner-dresses of the informal sort, of which there are always many in his collections, are the ones that interested me most. As I see real chic to-day, it is personified—not by the woman who sweeps in, wearing a magnificent coat with a fur collar standing above her head, and looking like "a million dollars," but by the woman who does not appear to be expensively dressed, yet whose perfection of taste and detail gently penetrates your senses until you murmur, "Oh! How chic you are!" The other woman, I now find *démodée*. Actually, the *grand* dresses of the collections are put there to dress up the show—and, of course, they would be missed if they were not present.



LUCIEN LELONG • JEAN PATOU • JEAN PATOU (PEGGY HOYT) • MAGGY ROUFF

With many of Patou's evening dresses, the upper part of the arm is covered (this, in fact, is a new point of fashion generally). He shows lots of long sleeves, which are full at the top, especially in his coats. And, as an accessory, I liked his white fox neck-piece tied with a black velvet bow, a chic touch with any evening dress. There is one real novelty, which I found very chic—a black crinkled crêpe evening dress with a bodice of perforated white leather, cut to look like basket-weave. I call this a tailored evening dress. One must see it to understand it, but it would be extraordinarily chic on the right person. His hats, too, have a new angle; they sit straight on the head, an unfamiliar line for a hat, these days.

But hats, like waist-lines, this year, can be adjusted to suit the wearer. Right here, let me say that as the collections progressed, I realized that there was no set waist-line anywhere. Schiaparelli's line is not anchored—it is often high in front and low in back. Augustabernard's is in two or three places at once—a movable line. And why not? If it is not good for a certain woman in one place, it can be worn where it is best.

It is the chic, wearable dress that attracts my attention most this year (and I made a note of several for my different

friends), for this is what every woman wants. For example, at Vionnet's, there are two dresses which can be worn to lunch and until late at night. These are sleeveless dresses with a half-low décolletage that, when worn on the street with a short fur coat and hat, one would never suspect. And they would be very smart worn for dinner by the woman who remains on after a cocktail party and removes the jacket and the hat.

But Madeleine Vionnet is admitted to do great dressmaking, even among the dressmakers, and she can give that simple touch to even the grand dresses, because, like Greek drapery, hers are essentially a thing of line and movement. Nothing could be more simple and more effective than her chiffon evening dresses in this year's collection. They are made with her full, flowing cut, in three-colour combinations, and shown on girls who come in by threes and float about the room like butterflies. I always think hers are dresses for tall women; surely, Vionnet's ideal is the big woman, just as Chanel's is the little woman.

Mainbocher's ideal is, I think, the woman in between. Here is a new star in the firmament of the Paris *couture*. This is only his second year as a dressmaker, yet his name is made. The morning of his opening, there was a terrific crush



LANVIN (HATTIE CARNEGIE • SAKS-FIFTH AVENUE)

and, as we waited in line for our cards to be checked before admittance, I heard a decidedly disgruntled buyer mutter, "This collection will have to be good to stand this."

Because of the new restrictions imposed by an association of some of the dressmakers, who have banded themselves together to keep out the people who come, not to buy, but to steal their stuff, there is a lot of fuss about getting into many of the Openings. All buyers are now required to put up a deposit before they see the Collections, so that those professionals who hurry away with paper and pencil in hand to jot down the ideas, must now pay to take a look.

Mainbocher's collection was good, interesting, and full of ideas. And, in the phraseology of the private client, the clothes were "ladies' clothes." His lovely black dress with the enormous loops of yellow ribbon hanging from the shoulders (worn with yellow gloves, and illustrated at the top of page 31); his black dress with an inserted green-and-white band, like a ribbon of decoration, across the front and falling down at the back of the dress (also at the top of page 31); and his black tulle dress that looks as if a breath of wind would blow it away, made me think at once of Mrs. Harrison Williams, Madame Muñoz, and Lady Abdy. And for Mrs. Harry Payne Bingham, I would choose a trailing chiffon dress in bright red with full



AUGUSTABERNARD • MOLYNEUX (FRANCES CLYNE) • MAINBOCHER • LANVIN (SAKS-FIFTH AVENUE) • SCHIAPARELLI



LELONG (BENDEL) • MAINBOCHER (FRANCES CLYNE) • MOLYNEUX • SCHIAPARELLI • LELONG (LORD AND TAYLOR)

sleeves that come below the elbow (which I would prefer for her in black), the perfect dress for the hostess at a small, intimate dinner.

There are many informal hostess dresses in the Paris Collections, this year—like the lovely black velvet chiffon one at Patou's and a long, trailing "princesse" tea-gown with a brilliant red velvet jacket with big sleeves, at Molyneux. Another type of dress that interested me greatly is the "little" dinner-dress—that absolutely indispensable dress that is not a grand dress, but in which a woman feels dressed up. Lelong has such a dress, which is illustrated at the top of this page. Augustabernard has another, which is the outcome of one of my favourite dresses of last year, a pale pink dress with a finely pleated trailing skirt. The new one is of red-brown crêpe, also with a finely pleated trailing skirt, which has a double line, it being looped up just below the hips, in the manner of Greek drapery. And Lanvin has several such dresses. I particularly admired one romantically called "L'Ange Bleu"—one of those naïvely innocent dresses that only sophisticated people can wear, which would be worn in America by the *jeune fille*, but in Paris by the young married woman.

What an astonishing person Madame Lanvin is! Imagine, in this commercial day and generation, being able to conduct a business with undiminished chic

and elegance. It is a great tribute to the extraordinary personality of a woman who is one of the romantic figures in the world of the Paris *Couture*. On the night of her opening, the salons, crowded with super-professionals, waiting to give the Collection the "once-over," changed as if by magic at her entrance.

This distinguished elderly woman, wearing a black dress, a red-and-silver paillette jacket, her wealth of hair coiled on her head in exactly the same chignon that she wore twenty years ago, and some lovely jewels around her neck, came in and made a tour of the room, like royalty, smiling and greeting every one. She stopped to say a word to Monsieur Rodier, an old, old friend, and made a charming little gesture to show him that the dress she wore, under the paillette jacket, was made of his material. (They made a striking picture talking together—two people of the old school and the grand manner.) Madame Lanvin then seated herself at her desk, like the headmistress at the commencement exercises of a girls' school (on the desk was a tight bouquet of deep-red roses tied with pale green ribbon). At a signal, the mannequins, "her girls," began the parade, and all those business people sitting along the walls became, in my imagination, the mothers, aunts, uncles, and cousins who had come to see the young girls graduate from a "finishing school." Can you imagine that atmosphere at a Paris Opening?

MAINBOCHER
(BONWIT TELLER)

SCHIAPARELLI (WANAMAKER) • AUGUSTABERNARD



WORTH—STEIN AND BLAINE

HOYNINGEN-HUENÉ, PARIS

Red velvet

on a pedestal

Worth seizes upon the magnificence of ember-red velvet to make an evening coat, "Champs-Élysées," that takes your breath away. The huge sleeves billow from a raglan shoulder-line and close in with ruffles at the elbow, and there is a great velvet bow tied at the throat. As for the silver fox skins—two handsome rows of them are strung along the hem in the most nonchalant way. It's the velvet, and the velvet used lavishly that gives the effect. Mrs. Nada Ruffer posed for the photograph

And you should see how well every one behaves (these critical people who came to criticize); they do not smoke endless cigarettes and put them on the carpet; they don't grunt or make disagreeable remarks or use pencils as though they were stilettos with which they were stabbing people in the back. My hat off to Madame Lanvin!

And now let us discuss Schiaparelli—she says I may, and she is very much discussed. One either likes her clothes, or one does not—but it would be impossible to remain indifferent to them. I see Schiaparelli as the modern among the dressmakers, like the Dufy of art, the Jean-Michel Frank of decoration, and the Auric of music. Like a musician, she

has a theme which she develops as she goes along, with variations. Also, she sees things in modern drawing—and this is true about herself, her clothes, her apartment, and everything that surrounds her. She is daring, but sure. If you like, her clothes in this year's collection are Directoire in inspiration—but the drawing is modern, though they have a dash, a gallant air, a jaunty something of the quality of the dandies of the last century. Her day dresses and coats often have crinkled ribbon stocks, in which the chin of the wearer is almost lost—just as in the portraits of the young bucks of another day. It takes a Mrs. Fellowes to carry off her clothes—a compliment to them both. It would be useless

to enumerate all the things I like in this collection, but I must say that her mufflers and scarfs are fascinating, her hats all intriguing tricks, her materials most unusual, and her colours delicious.

Molyneux, on the contrary, achieves his effect with the greatest simplicity, pointed up with a subtle touch that gives a dress a chic that is personal to him. What I mean is illustrated by a suit of brick-red tweed with a notched coat collar faced with spotted oscelet and a small muff to match. It is the small muff that does the trick, because the first thing one would say to a pretty woman in this model is, "What a charming muff"—yet, it is the suit that presents the muff so that one (Continued on page 103)



JEANNE LANVIN



JEANNE LANVIN—BONWIT TELLER

In other years, paillettes have seemed a bit dressed up. This year, especially as Lanvin does them, they seem exactly right. On "Jet d'Eau," she uses them on a little cape made of turquoise beads studded on tiny steel disks. The small photograph shows how it covers the back décolletage

The dress is a simple model of soft, dull black wool crêpe. It is smartest worn, as Miss Lee Miller wears it in the photograph, without a single ornament of any kind. Lanvin even covered the belt buckle with the dull black wool, so that the flow and the severity of the model are unbroken

THE SUIT PRACTICAL

Four models for autumn mornings



- To traipse through the park in the morning, Augustabernard's suit at the left, "38 and 39," has a swagger coat and skirt of brown tweed, a brown velveteen blouse, and a scarf. The felt hat is Descat's "63." Hat and suit; Saks-Fifth Avenue
- Reddish-brown corduroy lines the beige wool coat above. Underneath goes a beige wool dress. It's Augustabernard's "36 and 37," and Rose Descat's wool hat "94"; Saks-Fifth Avenue
- A black breitschwantz-trimmed caraco over a dress of black wool with white knots is Worth's "Boileau," third from left. Camille Roger's black felt is "Fantasio." Hat and suit; Jay-Thorpe
- If you want to start the day with a dash, try Molyneux's "3," right, leopard skin and all. It's of rust wool, with silver buttons. Blanche et Simone's felt hat, "1987." Hat and suit; Jay-Thorpe

THE SUIT ORNAMENTAL

Four with a slightly more formal nature



- On this page, we get into more formal types of the town suit. Lanvin's "Dagobert," extreme left, is the in-between kind, of black broadcloth, with a very special collar of breitschwantz to match the smart hem on the jacket; from Bendel
- Of stricter, neater silhouette, but not so informal as you'd think, is Schiaparelli's "441," of rough wool in violet-blue. The shoulders go Victorian, the fur is astrakhan; Bonwit Teller
- Mother's skating-cape in form, but very modernized in fabric and feeling, is Lucien Lelong's "Daisy," of sable and breitschwantz. It goes over a black crêpe dress, velvet trimmed; Thurn
- Molyneux has made a cape-ensemble, "32," with grey fox making exclamation-marks in back and front; against the black wool of the cape and dress; muff of fabric and fox; Bonwit Teller



HUTNINGEN-HUENÉ, PARIS

PATOU—PEGGY HOYT

THE MODERN GIBSON GIRL

This is Patou's new hat, this is Patou's new waist-line, and these are Patou's new sleeves—in other words, here is Patou's new line for day, in an ensemble, "Menestrel." Startling, yes, but some women will enjoy the change. The hat, level with brows, is of almond-green taupe; the dress, with a low-slung belt, is of green crêpe to match, patterned in gold; the coat is of velours de laine, also in green

SHE might almost have stepped out of a Charles Dana Gibson portrait—this gallant lady above, with her small hat sitting quite straightish above her brows, her coat tightening demurely about her throat, her sleeves puffed up in leg-o'-mutton fashion, and her general air of romance and dash.

And all through the Collections, echoes of other, more sentimental days, kept recurring. There were Patou's *Moyen-âge*

waist-lines, Victorian velvet bows, and postillion hats; Lelong's old-fashioned short fur jackets and adorable muffs; Chéruit's pin-wheel shoulder ruffles, Heim's *fin de siècle* fur capes, Lanvin's and Goupy's bishop sleeves; even the intensely modern Schiaparelli resorted to Beau Brummel waist-coats, mufflers, and ribbon stocks—modern because they are executed, as are all of these notions, with a twentieth-century tongue in the cheek.



HEIM—HATTIE CARNEGIE

HOYNINGER-HUENÉ, PARIS

Only a simple wool coat-dress and its cape, "699," but look at its dash. It's all in brown—a dark, emphatic brown, uninterrupted except by the gay feather on Rose Descat's wool toque, also from Hattie Carnegie. The dress is of ridged wool and buttons decisively. The brown astrakhan cape has slits for the arms, and a muff to match. Mrs. Nada Ruffer

Elbows—wide, wider, widest



HOTTINGEN-HUENÉ, PARIS

MAGGY ROUFF—MILGRIM

The shiniest black satin on earth

Black ciré satin, used brilliantly for evening. "Léopard Noir," as modern as a Mallet-Stevens décor, has the sleek, polished look of chic Italians and Argentines. The drapery and gathers, from which develops the lovely, flowing line, set up a play of high lights, accented with one waxy white water-lily



LOUISEBOULANGER—BENDEL

HOYNINGEN-HUENÉ, PARIS

As starkly simple in cut as the dresses you slashed out of paper when you were little, with not so much as an end of ribbon for adornment—this is one of the great dresses of the year, "96." The beautiful fabric has alternating stripes of silver lamé and sky-blue satin. Miss Evelyn Grieg posed

Striped lamé cut like a paper-doll



SCHIAPARELLI—STEIN AND BLAINE • SCHIAPARELLI—BERGDORF GOODMAN

STRUCTURAL DRESSMAKING

- Straight as a sky-scraper up to its square-shouldered top is Schiaparelli's "407." It is of violet-grey diagonal wool and sable-dyed marten, has a copper clamp, and is worn over a cabbage-red satin-jersey dress. Talbot's "Toque Romaine," of velvet, is from Bergdorf Goodman
- A copper clamp fastens Schiaparelli's "418," of slate-blue wool. The built-out shoulders are achieved by Alaskan seal. "Bel Amor" is Maria Guy's cap of felt and Rodier corduroy wool

CONSTRUCTED and built much as an architect designs a building—that's the way the newest coats in Paris are being made. Schiaparelli, modern of moderns, even includes the steel and the copper, in clamps on belts. And the body of the coat, in almost every case, is a slim, tall shaft with a skilful structural cut.

The way these coats build up around the throat is the newest point in the new mode. Look, for instance, at Lanvin's "Erromango," on the opposite page—fastened snugly right under the chin. Remember that, when you choose your winter coat, and you'll be both smart and warm all through the chilly season that lies ahead.



LANVIN AND PAQUIN MODELS FROM SAKS-FIFTH AVENUE

Lanvin buttons "Erromango" up to the throat in the strictest possible fashion, then softens it by quantities of silver fox. The small sketch shows how the fur swirls around the cape-sleeves in an arabesque

A great box pleat, like an apron, makes Paquin's "Coursier" entirely new. The fur is grey fox; the fabric, mouse-grey wool. Rose Descat's diminutive hat, "97," is of mouse-grey suède; from Saks-Fifth Avenue

Here is a second view of "Erromango," one of the important coats of the year. It is of black Leda wool. The beret is J. Suzanne Talbot's "Manet," of corduroy with question-mark plumes; Saks-Fifth Avenue



PRINCESSE JEAN-LOUIS DE FAUCIGNY-LUCINGE



LADY CHARLES CAVENDISH (ADELE ASTAIRE)



GRAND DUKE DMITRI, AT CAP MARTIN



MISS GERTRUDE LAWRENCE, AT MONTE CARLO



MRS. JOHN MUNROE



ON THE ROCKS AT THE BOISSEVAIN VILLA AT ANTIBES

MCMULLIN

On the opposite page are a number of guests lunching on the terrace of Miss Maxine Elliott's villa at Cannes—among them Mr. F. Frazier Jelke, Mrs. Gerald d'Erlanger, Mr. and Mrs. Gilbert Miller, Mrs. John Munroe, and Prince Scherbatoff

RIVIERA INTERLUDE

THERE is nothing else in the world like the Riviera summer season. It is an interlude without cares, set hours, or conventions, a drug that makes you forget this gloomy period which the French refer to as *en pleine crise*.

But this year, in the south of France, it was hard to believe that a crisis existed. Yachts turned up from somewhere; big shiny automobiles from somewhere else; some one was always giving a party, and everything seemed as gay as usual.

There is nothing usual, however, about Riviera life as compared to that of other places. The minute one discards shoes and socks in favour of sandals and bare legs, loses one's hat, and refuses to put on a dinner-jacket, life becomes distinctly different from life at home—and deliriously attractive. One has an adventurous feeling, seated at the wheel of a car, dressed in dark blue trousers and a short-sleeved, dark blue linen shirt, bareheaded and with a pair of Greek sandals held on by straps—with the whole day before one, in which to go anywhere or do anything. So gaily free did this make me feel that the sight of my chauffeur, correct in a white linen coat and cap, seemed absurdly out of the picture, and I sent him off to bathe (though I don't think he likes bathing).

The day begins delightfully at the Beach Hotel at Monte Carlo. You wake up in a charming room, with the nicest mosquito net imaginable hanging over the bed (a net hung from a big square frame and giving no impression



EDOUARD BOURDET, MADAME BOURDET, AND JEAN-MICHEL FRANK

of being about to fall down), with the reflected light on the water dancing on the walls and breakfast spread on the table in the loggia, overlooking the sea. (Every room has its own loggia in this amazing hotel.) While munching hot, crisp *croissants*, you can see the whole of Monte Carlo spread out below, a line of buildings following the gentle curve of the bay.

Looking towards the Casino, the hotel comes first, then the *piscine* and a restaurant; further on, a string of bath-houses and an arcade of shops; then another hotel (of the same type, loggias and all) and a couple of bars on the promenade, where one dines in shirt-sleeves among chic little dinner-parties of people gone picturesquely native; and finally, the Summer Casino, with its open-air gambling-room, its bar and night-club on the roof, and its terrace, made like broad steps leading down to the water's edge, on which the more dressed-up crowd dine and watch the performance on the floating island, a few yards from the shore. For me, living at the Beach Hotel is the next thing to being a member of a house-party at the Lewisohns, at the Villa Corne d'Or, or at Miss Maxine Elliott's "Château de l'Horizon," now the two most famous villas along the Riviera, both with the combination of swimming pool and sea, just outside the bedroom window, so to speak.

To go back to the moment when I found myself seated at the wheel of the car, the chauffeur gone to bathe—and innumerable possibilities before me. There was Saint-Tropez in the distance—but that must be reserved for Saturday night, when the place goes wild with excitement, and, by road and sea, there is a stream of yachts and cars, all headed in that direction. Saint-Tropez on a Saturday night is the housemaid's spree of the Riviera smart set. Every one returns at five or six or even eight in the morning, laden down with parcels containing red, blue, or green trousers, black, white or orange sweaters, cotton handkerchiefs in every hue, and the latest (Continued on page 80)



LUNCH AT MISS MAXINE ELLIOTT'S VILLA, AT CANNES

MAXINE ELLIOTT'S VILLA



WOLFGANG VENNEMANN, FRANCE



Hanging on the edge of the sea at Cannes is an extraordinary villa with a swimming pool that seems to rise right out of the rocks—Miss Maxine Elliott's "Château de l'Horizon."

There is a North African feeling about the stark grey house, which one enters through a courtyard. The reception and dining-rooms give onto an enclosed garden, and each bedroom has its open loggia.

At the left is a view of the swimming pool taken from the roof of the villa, and near the pool is a terrace with a bar, where the bathers gather for lunch, which is served buffet style



From the sea, Miss Elliott's Riviera house presents a curious aspect—as the photograph above shows—because the outer walls of the swimming pool are camouflaged to represent rocks, and the sea water that pours into the pool every minute continually overflows down the water-chute into the sea.

The red tin umbrellas that shade the terrace and bar are just barely visible.

At the right is shown the façade of the left wing of the house and the garden on the upper terrace. Barry Durks was the architect, and Vennemann took these unusual photographs





CECIL BEATON

MISS MARY B. TAYLOR

She drifted out last winter and immediately was singled out from all the very young girls for her exceptional chic and blond, willowy grace. She lives in New York with her mother, Mrs. Francis H. McAdoo, and appears at all the amusing parties with her or with her father, Mr. Bertrand L. Taylor, junior

THE UNEXPECTED PLACES

Where people live in Paris

(UP INTERMINABLE FLIGHTS OF STAIRS): Your old friend, Poppy, who married the Comte de C., is delighted that you have arrived in Paris and invites you at once to tea. The taxi drops you down in a gloomy street, before a crumbling old mansion, neatly encrusted with shops at the base. Sceptical, you push open the door, which looks as though it ought to be retired to a museum, and find yourself in a dank and dreary court. Recalling how fussy Poppy used to be about her bureau drawers, you are about to decide that the taxi-driver played you a trick, and escape, when the concierge looms up and demands that you explain yourself. Oh yes, she assures you, amiably enough, you will find the Comtesse across the cobbled court, through the little door at the right, and up six flights of stairs. Encouraged, you take the first three flights at a leap. After that, you take them slower, inevitably, as the flags and the flights grow more gnarled.

Your upward path is blocked, eventually, by a handsome, cheerful-looking green door. A house man answers your ring, and, as you step into the entrance-hall, you are swept with a sense of space and light and air. This sense is magnified a hundred times on entering the great, high-raftered salon, where Poppy rises up from a deep divan to embrace you and leads you over to the immense studio window, from which all of Paris, apparently, opens up and spreads out into a view.

(ALONG THE QUAYS): Down on the Quai des Grands-Augustins, between the restaurant La Pérouse and the place Saint-Michel, is a lopsided, skew-gee, fourteenth-century, rabbit-warren of a house, where innumerable Americans have lived, at one time or another. The Gerald Murphys, Miss Alice De La Mar, Miss Fellowes-Gordon, and Miss Elsa Maxwell have or have had apartments here and lend them or pass them on to their friends. The apartment is small, but the living-rooms are big and look up and down the Seine



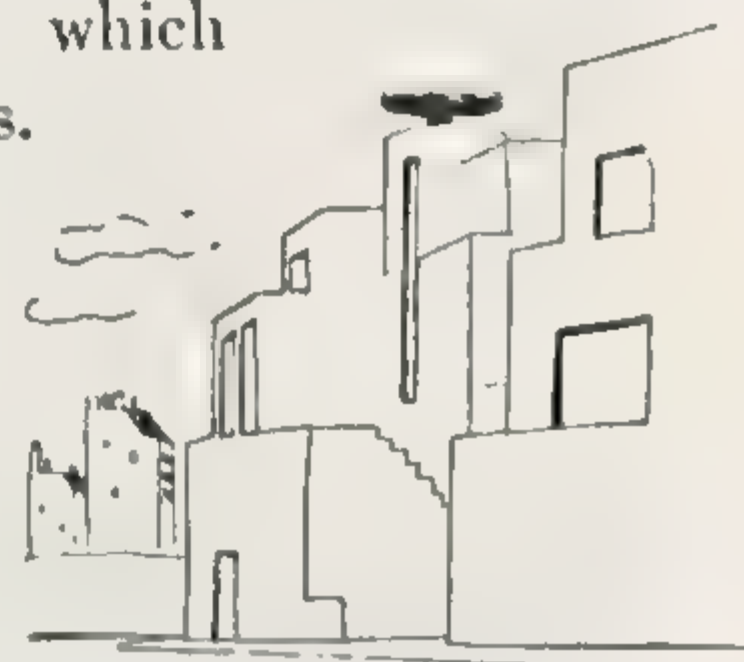
both ways. Any one who has ever lived here has always entertained continuously. The entrance is so tiny that guests dropping in block the narrow stairs. It's a favourite joke that the peasant-tiled entrance is a perfect scene for a murder and a haunt for rats. The entrance is around the corner of the quay, on the rue Git-le-Cœur, which it's a pity to translate into anything so lacking in subtlety as "Here Lies the Heart." It's one of those black little streets, full of cobblers and bookbinders and small coal-dealers, whose shops are mere little holes in the wall. It's a street from which the thunderous echoes of the Middle Ages have not yet died away.



(DOWN PASSY LANES): If the lusty noises and crowding memories of Old Paris press in too heavily upon you, you can find a rural atmosphere, almost idyllic peace, at the other end of the city, in the lanes and gardens of Passy and Auteuil. Not so long ago, this was real country, and there are still moments when you think you can sniff the hay in the fields. Passy is a strange mixture of handsome, modern apartment-houses, in which the smart *jeunes mariées* like to live, and country lanes. Within a fifty-cent taxi ride of the Opéra, you can have a perfect Empire country house, in an enormous garden, with honeysuckle running riot over the front door. If your sense of humour is strong enough, you can rent one of the Swiss chalets, relics of the

romantic era, with which this district abounds.

The country lanes, often hedged with high garden walls, are the really endearing feature here. Not content with taking a hairpin curve in its course, the rue de la Source suddenly takes time out to go off at an angle and penetrate into the heart of the country, for a couple of hundred yards, ending up at a country estate with a great garden and a garden gate. There's nothing more appealing in any provincial town than the rue Berton. It juts off from a street of ultra-modern apartments and zigzags its narrow way between small cottages set into the base of a cliff, at one side, and a high wall that fences off a drop, at the other side. Part way down the lane is a stone plaque marking the ancient boundaries between the demesnes of the lords of Passy and Auteuil. Climb up on a rock, below this marker, and you can look over the wall—like the tenant's children—into an immense stretch of magnificent and formal garden, in the midst of which stands a suave and beautiful white house, where Prince and Princess Poniatowski live. The entrance is around a bend in the lane, through a grilled gate, and past a lodge. Even the very modern and exquisite rue Mallet-Stevens, near the Bois, has something of the



(Continued on page 84)



BERGDORF GOODMAN • BERGDORF GOODMAN • BEST

Plaid wools check in for winter

No blouse is smarter than a plaid one, this year. Here is a dazzling mixture of greens, yellows, and black in a soft wool. It is used for both the blouse and the scarf on the trim, short jacket of this black wool suit

Plaid again! This time, green-and-yellow plaid wool in a very simple, untrimmed dress, worn under a fitted and collarless dark green wool coat. With or without the lynx cape-collar, it is a devastating ensemble

Dark red is the predominating colour in this semi-sheer wool plaid—a lovely warm red, accented by insertions of heavy plain red crêpe. The dress has a slim, simple cut, and it would be nice under your winter coat



ALTMAN • BERGDORF GOODMAN

New Sunday-go-to-meeting black

Formal enough to wear to a wedding, but not too formal to wear when lunching in town—it's a type of suit that every woman needs. Black wool is the fabric, with black satin for the top of both the dress and the jacket

Ultrachic for afternoon—first, because it's black; next, because it's made of velvet, with a simple gold lamé blouse; then because of its bulky cape-collar and big muff of silver fox; and finally, because of its elegance

NEW SHADES of NIGHT

are best in pairs



• Wool, the most talked-about evening material, is used for "75," a new dress from Molyneux. It's a lightweight wool, in wavy stripes and ribs on tulle, made into a sheath, with velvet touches; from Jay-Thorpe

• Molyneux made "69," too, a dress combining two shades of the new dull velvet. The informal cape sleeves are contradicted by the low back décolletage

• Here (on the opposite page) is "Myrtille," a winter version of the ruffles of summer, done by Lelong. Clouds of pink tulle are anchored on the shoulders by pink gardenias, above a slim shaft of velvet; Milgrim

• Maggy Rouff suggests another two-colour scheme in her white silk crépon dress, "Infante," cut away to show ruby velvet. The velvet coat has an ermine collar





ROSE VALOIS—BONWIT TELLER

• The feathered toque—probably the most flattering hat there ever was or ever will be—is back in all its bird-like glory. Up above is an enchanting specimen, “Marlène”—a brown felt crown encircled by two rows of variegated feathers in brown, orange, green, and white, which turn back from the face to form a wing at the left. The coat, Martial et Armand’s “Pour ou Contre,” of fine black woollen, owns two features that are making history this autumn—a cape, and blue fox trimming adding width all around the edge. Miss Betty Garst is the lady of the photograph

• On the opposite page—two jade-and-crystal pins, like tiny airplane wings, stab into the side of a flirtatious black panne velvet toque, “Flirt Dangereux.” It is worn with Lucile Paray’s grey wool and seal redingote, “Brumaire,” accented by grey gloves and a black antelope bag. Madame Lacroix posed for the picture

• A red feather fantasy is jabbed through the turned-back brim on the hat below—thereby intensifying the front interest. It is “Dernière Heure,” a honey-beige stitched velvet hat. Martial et Armand’s beige woollen coat, “Mon Désir,” has a ring-around-the-shoulder line in beige fox. This is Miss Betty Garst



HOYNINGEN-HUENÉ, PARIS

MADO—BONWIT TELLER



ESTHER MEYER—PEGGY HOYT

HOYNINGEN-HUENÉ, PARIS

WINGS OVER FASHION



A KNITTED LOOK

- Plaid Shetland tweed in lovely colours is used for this free-swinging country coat with a cape in a new length; Best
- Copied from a man's polo coat, with raglan shoulders, inverted pleats in back, and a loose, casual appearance—this tweed coat is perfect for sports; Peck and Peck
- The felt hat at the upper left on the opposite page puts its grosgrain bow to the front; Knox. It's a good companion for the hand-knit Scotch tweed coat; Mrs. Franklin, Inc.
- The hand-knit two-piece dress (upper right, opposite page) combines wool and zephyr fleck yarns; Mrs. Franklin, Inc.
- Three winning points in the three-piece suit at the lower left are the checks, the hand-knit look, and the colour; Mrs. Franklin, Inc. Mallory fur felt hat; Franklin Simon
- All of a brand-new diagonal tweed knit—hat, suit, and high-buttoned blouse (lower right); Mrs. Franklin, Inc.





JAY-THORPE • FRANKLIN SIMON

The lamb and the kid step out together

This Persian lamb coat (extreme left) gives you the slimmest waist in the world—all because of a satin insertion in the midriff region, which ties at the waist. There's more satin on the sleeves and bulk above the waist, where bulk should be

Swagger lengths have invaded the fur coat world, too—and they look very smart for run-about or sports wear. A nice example is this kidskin coat with beautiful pelts and a belt you may wear or not. Patou's dull orange velvet hat is from Knox

We nominate the mink coat (opposite page) for fame because of the dark beauty of the skins and because of the curved way the pelts are geared together on the cape collar. Mainbocher's black felt beret has a small green feather; from Peggy Hoyt

Soft black breitschwantz (centre on opposite page) is still one of the most distinguished furs. Here it appears in a coat with 1932 sleeves and a collar you may wear closed or in a deep shawl. The velvet Mado hat is in two shades of red; Bendel

Always a good buy—summer ermine is light in weight, warm, and a fur that can be worn for almost any occasion. This swagger model has a new yoke, a small upstanding collar, and a dextrous joining of skins. The turban is of black velvet; Knox



GUNTHER • BENDEL • ALTMAN

More stars of the animal kingdom



HORST

HATTIE CARNEGIE

Mrs. Henry Field in white

A dress of soft, supple white velvet sweeping gracefully from a tiny bodice, with a deep band of mink around the décolletage, and a cape (shown on the chair) made of bands of mink set off the slender, spirited beauty of young Mrs. Henry Field, of Chicago. Mrs. Field's great interest in the stage often brings her to New York

SEEN ON THE STAGE

by David Carb

THIS autumn in the theatre promises to be the most memorable in years. Most of the finest talents in play-writing, acting, directing, and producing are once more active. Sidney Howard, John Howard Lawson, and George Abbott, after long sojourns in the talking-pictures, are again to be represented on our stage. The first will have at least three plays presented: "Alien Corn," an original work which Katharine Cornell will produce and appear in; an adaptation of a French comedy; and a dramatization of Sinclair Lewis's "Dodsworth," the last two of which Gilbert Miller will present. Lawson—who gave us the thrilling "Processional"—calls his new drama "The Pure in Heart"; it is to be presented by the Theatre Guild with June Walker and Osgood Perkins in the leading rôles. Also on the Guild's list—its first offering of the season—is a dramatization of Pearl Buck's sensationally successful novel, "The Good Earth," by Owen Davis and his elder son, Donald. In addition, the Guild has announced Emil Ludwig's "Versailles" and "This Side Idolatry," by Talbot Jennings. Owen Davis's original drama, "The Harbor Light," is on Frank Conroy's list.

Edna Ferber and George Kaufman, whose "The Royal Family" is fondly remembered, call their new play "Dinner at Eight." Sam Harris will produce it. And also "Here Today," a comedy by George Oppenheimer, who "acknowledges the assistance of George Kaufman." The result of another collaboration that raises high hopes is "Lilly Turner," by George Abbott and Philip Dunning, who together wrote "Broadway." They themselves will produce it, and "Silhouette" by Cæsar Dunn, as well. A third collaboration that should prove more than fruitful is "Cycle of Manhattan," by Thyra Samter Winslow and Arthur Richman.

Peggy Fears, a newcomer in the producing ranks, will present Lenore Ulric in Gladys Unger's "Nona." Arthur Hopkins has announced two plays for autumn production—one starring Ethel Barrymore. Herman Shumlin, who has been searching ceaselessly since the opening of "Grand Hotel," has at last found a drama that pleases him. John Golden will sponsor two plays, both of which he helped write—one with Vicki Baum, the other with Montague Glass and Dan Jarrett. Paul Green's "Potter's Field" is at last to see the footlights. The list of important prospects goes on and on.

The promised importations are no less important. Harry Moses is bringing over Priestley's "Dangerous Corner" with Colin Keith-Johnston, who gave such a fine perform-



VANDAMM

GUTHRIE MCCLINTIC AND HIS WIFE, KATHARINE CORNELL

ance in "Journey's End," in the leading rôle. Dublin's Abbey Theatre will give us again the opportunity to see and hear the plays of Lady Gregory, Synge, Yeats, Sean O'Casey, and Lennox Robinson. And, at long last, the Max Reinhardt production of the English adaptation of Offenbach's "La Belle Hélène," with Evelyn Laye as the Great Charmer, will reach Broadway. Early in the new year, Lynn Fontanne, Alfred Lunt, and Noel Coward will appear in Coward's latest comedy, "Design for Living."

Many of the musical productions promise as much in that field as the "straight" plays in theirs—"Ballyhoo of 1932," staged by Thomas Mitchell and with a cast that includes Willie and Eugene Howard, Jeanne Aubert, and Lulu McConnell, is to be the first. Following it will come a "variety revue" bearing the title "Folies Bergère." Then "Flying Colors" with Clifton Webb, Patsy Kelly, and Charles Butterworth; a new Billy Rose Revue; the tenth edition of Earl Carroll's "Vanities"; Hal Skelly in "Sis, Boom, Bah," for which Vincent Youmans has written the music; "Humpty Dumpty," sponsored by Laurence Schwab and Bud De Sylva, featuring Lou Holtz, Ethel Merman, and J. C. Nugent; Dennis King in "It Happened in Italy"; the twelfth "Scandals"; an operetta called "Melody," with music by Romberg and a book by Irving Cæsar and Edward Childs Carpenter; Jack Buchanan in a musical comedy, as yet untitled, the libretto the joint work of Herbert Fields and Morrie Ryskind, music by George Gershwin and lyrics by his brother Ira.

Even so cursory and incomplete a list of impending events in the theatre should leave no doubt that the season will be both rich and varied. But there are besides three other projects of primary importance. George Cohan will once more be all things to one play: author, producer, star; it is called "Confidential Service." Eva Le Gallienne and her Civic Repertory Theatre will (Continued on page 82)

• What they play and where they play it: ping-pong on the George Pratts' Long Island lawn; badminton and croquet at Neysa McMein's at Sands Point; tennis at Mrs. Ruth Pratt's sports house; fishing at the Seignior Club, Lucerne-in-Quebec; golf at the Women's National; skiing at Saint Anton; fencing on a roof top in New York City



PING-PONG: MRS. GEORGE DUPONT PRATT AND MRS. SHERMAN TROWBRIDGE



BADMINTON: MR. MARC CONNELLY



TENNIS: MRS. RICHARD S. EMMET



FISHING: THE HON. ELLEN LIDDELL



TRAP-SHOOTING: MR. GEORGE DUPONT PRATT AND MR. FREDERIC B. PRATT

TOMORO

EACH IN HIS OWN SPORT



GOLF: MRS. LEONARD J. CUSHING AND MR. KIP SOLDWEDEL



SWIMMING: MISS DOROTHY R. FELL AND MRS. AUSTEN GRAY



YONORO

CROQUET: MISS HELEN HAYES



FENCING: MISS MARIAN WILLARD • SKIING: MRS. A. DAMROSCH PENNINGTON

BEAUTY IN THE BOUDOIR



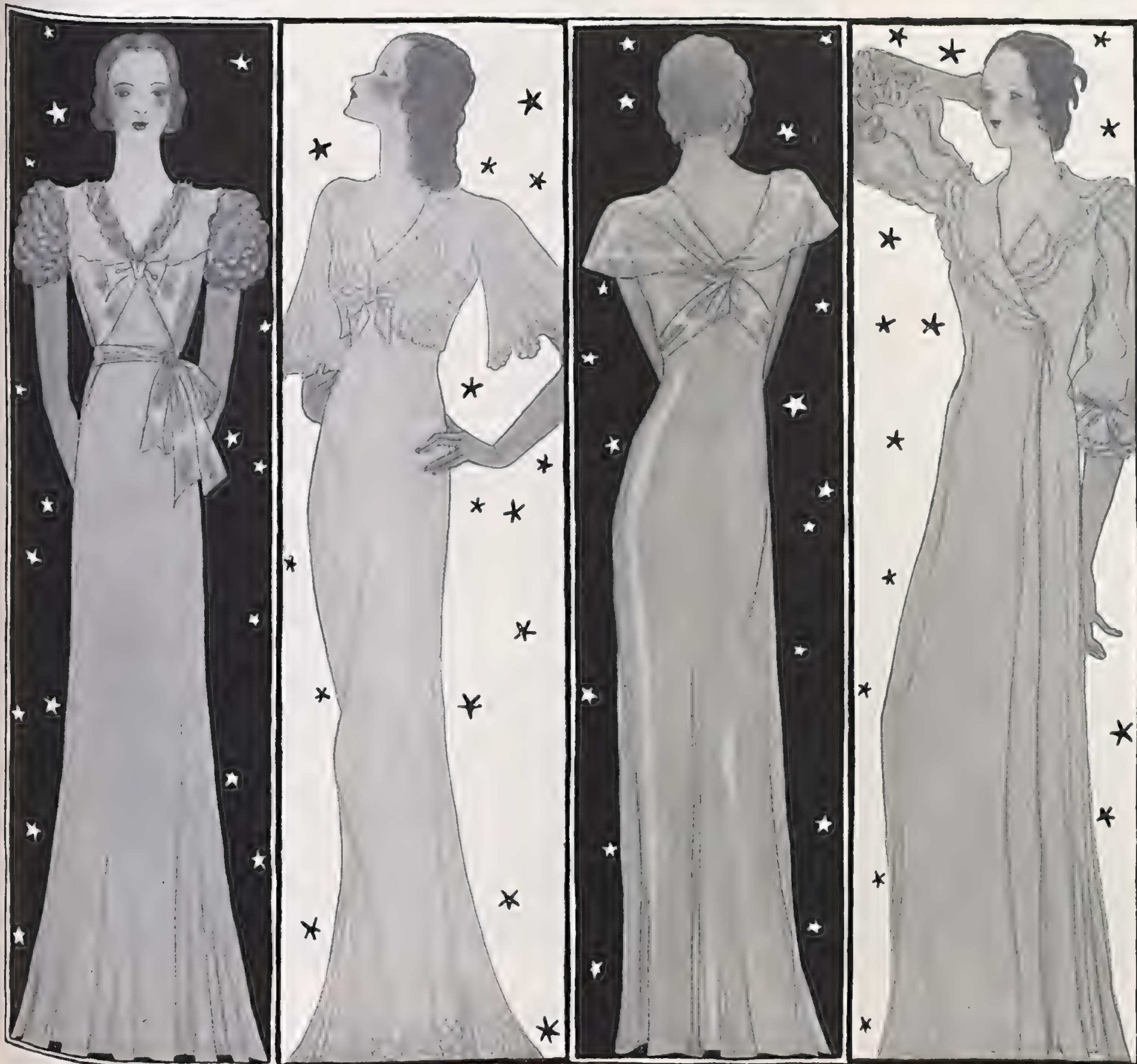
W. L. G. Ape

Newer than lounging pyjamas, as sophisticated, and just as practical. It is Annek's lounging robe, "Deux Tons," made of crêpe satin in two delectable shades of rose, with triple-puff sleeves; Hattie Carnegie

The newest nightgowns, this year, have sleeves or else their own jackets. Krivitzky's white georgette crêpe gown, "Favourite," has puffs of beige Alençon and lace and tucks suggest a bolero; Franklin Simon

If flower sleeves for an evening dress, why not for a negligé? Tonkonoguy uses charming puffed ones made all of nasturtiums on a pale apricot satin negligé, "510," trimmed with Alençon; Saks-Fifth Avenue

The most endearing features of recent evening gowns appear on Hélène Yrande's "Manon," a nightgown of white triple voile—beguiling ruffles, a yoke of beige point d'esprit, and a sash; Jay-Thorpé



Nightgowns are practically gowns

Wear this as a nightgown, if you have the heart, or wear it as a negligé. It's Bialo's "275," a pink crêpe satin gown with blue Valenciennes lace around the neck and forming puffed sleeves; Jay-Thorp

Not a negligé, as you might think, but a nightgown with its own jacket. Jane Gramond made it, "1301," of crêpe satin in the new shade of bluish-white, trimmed with Alençon lace; from Saks-Fifth Avenue

Hélène Yrande designed "Quand Même" for a nightgown, a negligé, a dinner tea-gown, or what you will, and, in pale apricot crêpe satin, it's lovely for any of them. The cape turns into a sash; Jay-Thorp

Annek calls it "Pétale," and it's like wrapping yourself in rose-leaves to put it on. It is made of two layers of heavy washable chiffon in lovely new yellow-tinted pink. Hattie Carnegie has this



Shop-Hound's latest tips on the shop market

• Shop-Hound practically spends her life snooping about the shops. If you need advice or information, address Vogue's Shop-Hound, at 420 Lexington Avenue, New York City

A SHOP with genius is I. Miller. This establishment will take your awkward old foot, put a shoe on it, and lo! you look like the Queen of Sheba, so far as your pedal extremities are concerned. The shoes there look singularly high-arched, well-bred, and aristocratic in a century in which most shoes are pretty good. And never was I more struck by Miller shoes than last week, when I saw some of the autumn models.

Here are the notes I took: brown lizard sandal, slim and frail, with a little gun-metal kid here and there. Brown suède high-heeled monk shoes, covering the top of the instep, tying on the side. Lovely brown kid pump, plain as all get-out, except for a delicate strapping at the throat. Brown kid pump with an applied band of lizard, a quite narrow band, over the instep. Black alligator Oxford with a high Cuban heel that is a miracle of slender, yet sturdy shoemaking. Quantities of the most beautiful pumps imaginable, plain to the uttermost point, slender and graceful and high-arched, of all materials, including some very smart black and brown cloth ones.

• At Black, Starr and Frost-Gorham there is, as usual, balm for those about to be married. This shop has a new wedding-ring that takes the Shop-Hound Memorial Gold Medal, the Order of the Shop-Hound Blanket, and other decorations for being perfectly beautiful. It is a simple platinum ring with a narrow beaded edge and small groups of hand-carved conventionalized orange-blossoms placed at intervals along the surface. It is beautiful, that's all.

• It is very important—now, especially—that people should know what time it is. It is important because people who don't know what time it is are, ipso facto, behind the times; the depression might suddenly stop, and everything become rosy, and these people wouldn't know it and would go right on referring to their poverty, and, sooner or later, one of their friends would brain them with (a) a small pink brick or (b) anything else he had handy. This situation brings me neatly to what I am going to talk about—some Omega watches that I, in my gay, high-spirited way, call Something.

The watch that is most fun to talk about is a man's watch, which can be worn in swimming or in your bath (this in case you are the kind of simple, affectionate nature that becomes attached to things and can't bear to be parted from them even for the space of a shower-bath). Anyway, it's absolutely waterproof, has no winder where you would expect to find it, but one concealed inside the case, and a white sapphire crystal, which is not only very pretty, but a good topic to start off with when placed next to an unpromising dinner-partner (something like this—"You think my watch

crystal is glass, don't you? Well, that's where you're wrong." This creates a belligerent atmosphere, and hate, as is well known, leads to great love).

Besides, Omega watches were selected to time the Olympic Games, which means that they had to pass a gruelling test of quality and accuracy. They had to fill such requirements as: being of one-tenth second variety. Being of the split-second type (two-timing hands, that means, nicer for a watch than a beau). Being accompanied by an observatory certificate for accuracy dated the year of the Games. Having dial indication of minutes up to thirty. And a lot of other things neither you nor I would understand. But what's good enough for the Olympic Games ought to be good enough for you, huh? You'll find Omega watches at Udall and Ballou and at Cartier.

• I probably have the hardest, stoniest, nastiest disposition in the Boroughs of Manhattan and the Bronx, but even my adamant heart melted at the edges when I saw the baby clothes at Miss L. Brogan's. Such innocence and such irresistible ruffles as I never did see, and I hold the 1932 Olympic championship for ruffle-inspecting. Such bits as the following met my eye at their new Madison Avenue address—for this shop, by the way, has just moved to its lovely new quarters a couple of blocks down Madison. A baby coat, of pure-dye crêpe de Chine, that has a cape collar and opens down the back, so that, in holding the poor little mite, you don't expose his front to the four winds of heaven. Lots of beguiling little knitted hoods for winter, edged with ruffles of point d'esprit and utterly fascinating, no (Continued on page 76)

Vogue's portfolio of

Smart Economies



THE four models shown on this page are outstanding successes from the Paris Openings, selected and sketched in Paris and now available here. Like the models shown on the next three pages, they have been chosen by Vogue for three definite reasons: because they are new and chic in design; because they are of excellent fabric and workmanship; and because they represent sound values. They may be purchased in New York shops and other shops throughout the country. If you can not find them locally, write to Vogue, 420 Lexington Avenue, New York, for an address in your vicinity, stating which model you wish and enclosing a stamped envelope.

- Here, at the left, above, is one of Mainbocher's hits, a dress with a tunic-like skirt, sun-ray tucks, a high waist and neck. Of Roessel's scarpa crêpe or Lesur's rabbit's hair; in various colours; \$29.50
- The second dress is Schiaparelli's heavy satin-backed silk crêpon in cabbage-red—lovely under a dark coat. The rever ties round the waist. Also in other colours; \$29.50

- In the dress next to the right, Patou accents the new up-to-the-neck line with a little white collar. Rough crêpe is the fabric, and the sleeves are detachable; in various colours; \$39.50
- Velvet below and a silver lamé jacket above—you couldn't have a smarter costume. It is Lanvin's "Jazz"; \$49.50. Also available with a broadcloth skirt; \$39.50



STEICHEN

Your Winter Coat

Above is a good investment in all-winter chic—a coat of crêpe cressidia with a beautiful collar of beaver. You might have it in the natural grège that is so smart and wear brown hats and accessories. It wraps over warmly in front and is well tailored. Also in other shades; \$65

The great sweep of natural lynx on this coat of Forstmann's cashmere suède woollen is immensely flattering, and the wide-above-the-elbow sleeves are very new. This is especially effective in a soft dull green, and it is available also in black and other colours; \$75



STEICHEN

Four Good Values

Choose a coat with a separate fur cape, and you have two wraps for winter. Here is a very smart example, a coat of Forstmann's Velkra, a new, soft, duvetine-like wool, with a separate cape of black Persian lamb. You tie it in front or back, like a nun's collar. Black or colours; \$85

A silver fox collar on your coat is like a string of pearls around your neck—always chic and aristocratic and becoming. This luxurious one uses the head and tail, and it tops a coat of Juilliard's crêpy wool. It is specially smart in black, but available in colours, as well; \$100



STEIGER

For Country and Sports

A perfect country suit, with that nice, sturdy, casual look. Of imported tweed with a small plaid in such soft mixtures as brown and green, blue and brown, or two shades of grey. The coat is in seven-eighths length, good for motoring and travel, too; \$39.50

Assemble your own sports costume, with these three suggestions. An imported plaid wool skirt—very, very smart; \$8.95. A sweater of rabbit's-hair and silk with a turn-over collar fastened at one side; \$4.95. And a suède swagger coat in a wide variety of shades; \$16.50

The GOSPELS OF BEAUTY

No. XIX: Dark secrets

THE message of this gospel, ladies, is simple and strictly to the point. It is one we should repeat in unison, carry inviolate in our hearts, and demonstrate forever upon our faces. It is, in brief, the credo that every woman in the world should be a raving, tearing beauty by night. And if ladies, like stars, shine brightest at night, then pity the stars who have merely celestial brilliance to back them up, while we have at hand a whole bag full of tricks to transform us nightly into bright Medusas.

The fundamentals of the approach to a big evening are taken for granted—the luxurious tub; the laying out of clothing (all two pieces); the allowance of plenty of time; the assembling of all you need to keep beauty intact—from these, good grooming grows. But the details, the *petits soins* that give our skins a satiny sheen, the exciting bits of make-up, the gay little tricks of the trade—these are things that make sirens out of church mice, and that are herewith to be disclosed as in an open book.

First, this matter of a satiny skin. For all the talk about flattering night-light, there is something about the determined rays of electricity that seems to bring out a dry, taut-quality in our skins. Of course, the ideal way to combat this in advance is to go to your favourite beauty salon and there be creamed and lotioned, patted and stimulated, and made generally ravishing for every evening's performance, or else to give yourself such treatment at home according to a routine procedure. But, suppose you haven't the time for all this, or even (oh! heresy!) suppose you won't be bothered. In this case, deplorable as it is, you can take a short-cut method and achieve results far beyond your desserts.

First, get your face thoroughly clean—you have to be clean to be beautiful, anyway you look at it. Then, put on for a minute, or even half a minute, one of those stimulating creams that make your skin feel as though it were burning up. Then, whisk that off and smooth on a lot of some nice-smelling emollient cream, to stay there till you've had your tub and are ready for the business of make-up. What this two-minute preparation does for your face is to leave it soft and

moist, with a delicate flush that lingers for a long time—the circulation ointment accounts for the flush, and that is why it should be on only a minute or so, lest the flush progress to the florid stage. And there you are, looking at least comparatively young and beautiful at the very beginning. Then, you proceed to lay your foundation.

If "foundation preparation" is just one of those vague beauty terms to you, then it's no wonder that you don't look your best at night! For, what the right foundation does for your face and your make-up is enough to make you believe in Santa Claus again. There are some luscious heavy creams which, spread on your face of an evening, actually seem to give it an entirely new and vastly superior finish. It is not to be said that these are beneficial for every type of skin, or that they are the best things in the world as a steady diet, but they do wonders for an occasional dazzle.

As a rule, one of the light, moist finishing creams is the best foundation for the average skin, and the finishing lotions, with powder suspended in them, do the best job by the skin with oily tendencies. Some smart ladies mix a soupçon of cream with a few drops of the liquid to get the perfect porcelain finish, and one beauty who has innumerable tricks up her sleeve first ices her face; then dries it very lightly before laying her foundation, so that a tiny bit of moisture remains. This moist effect, incidentally, which is such a desideratum, is what makes our skins look young and tender, whether we are five or fifty.

Having laid the foundation—on to the rouge! If you have read this far in these precepts, you may have remarked that there has been comparatively little about rouge in them, and that is because rouge in itself is comparatively unimportant. Of course, lipstick is as vital as life, but, with cheek rouge, if we use a natural colour and put on only a little in any event—and none, if we have colour of our own—that is enough by day. But, at night, the complexion of the matter changes. We need colour, and, unless we are absolutely sure that Nature has given us plenty, out comes the rouge pot. Furthermore, our own colour has a way



of waning with late hours, and the right kind of rouge will stay on and on.

The right kind of rouge is cream rouge. Don't argue that you've used dry rouge all your life, that you can't put cream rouge on smoothly, or even that you don't like it. None of this makes any difference, because cream rouge is the most flattering and the most lasting thing you can put on your face by night. More than this, it glows softly beneath unkind lights that make other rouges look dry and taut. One thing about rouge, and make-up in general, by night is that it doesn't have to be desperately natural. The girl who would let her face go shiny rather than have a speck of powder show on it by day will paint her eyelids purple of an evening, if she happens to think that purple eyelids hold allure.

We can even commit vagaries in putting on our rouge, if we do it intentionally. Every one knows by now that the place for rouge is blended over the cheekbones, smoothed off towards the temples, and no farther in than the pupil of the eye, but let some lady with a long face fashion a delicate triangle of rouge, with its point the rouged tip of her ear, and she has an enchanting effect that has nothing to do with Nature. Or, let some young thing have no rouge on her face at all except a rosy spot in the middle of her rounded chin, and she looks absurdly charming and knows it.

At night, too, lipstick can do new stunts. If your lips are thin, try lipstick-ing them to the very edge, as you wouldn't quite dare to do by day. Or, give yourself a (Continued on page 88)



NEW WAIST-LINES

BACK VIEWS ARE SHOWN ON PAGE 78

FROCK No. 6131—Because of its sleeves, because of its stomacher section, and because it is trimmed with a bow of stiff velvet, than which nothing is newer—this “Easy-to-Make” dress deserves attention. It would be nice of Forstmann’s soft woollen, “Chantra.” Designed for sizes 14 to 20; 32 to 38

FROCK No. 6137—Velvet trimming again. Here, the draped neck is held by velvet ends, and the three-quarters length puff sleeves have velvet inserts. The seaming gives superb fit, and the girdle is a continuation of the front panel. It is of Stehli’s rough crêpon. Designed for sizes 32 to 42

FROCK No. 6135—A charming tea-dress, if ever there was one. It has graceful flowing lines, romantic sleeves set on the new drop-shoulder armholes, and a princesse cut. Of Marshall Field’s dull satin, “Beaucharmeur,” it may be instep length or the smart length shown here. Designed for sizes 32 to 46

EVENING FROCK No. 6138—A dress that gives you a devastating figure. Seamed high up around the ribs, it clings closely to you and exaggerates the long leggy look. A scarf twists at the neck in front and falls in wings in back. It’s of a dull velvet, Duplan’s “Noncoupe.” Designed for sizes 32 to 40

DESIGNS FOR
PRACTICAL
DRESSMAKING

With a skin naturally MOIST and LUSCIOUS does LUPE VELEZ need Creams too?

Hollywood dermatologist says "Yes".
Advises her to preserve that firm skin
roundness, so childish and so seduc-
tive . . . by using Woodbury's Creams.

Shiny cheeks look young, Lupe Velez be-
lieves. But a skin has to be immaculately
clean and fine to dare to follow that fashion.
Lupe Velez softens her skin with cream,
washes it with soap and water, powders lav-
ishly, but then rubs the powder off again . . .
to give her face those youthful highlights.

If you have dry skin, you need creams, ob-
viously. One application of Woodbury's
COLD Cream on a rough, parched skin will
show you at once how much your skin has
hungered for those softening oils.

But Lupe Velez hasn't dry skin. Charac-
teristic of her ardent southern type is her
rich "plummy" complexion. Her skin never
flakes or peels. It blooms like the lush flow-
ers of a tropic night. Yet the dermatologist
who guards the complexions of famous
screen stars advises Lupe Velez to use
Woodbury's Creams regularly. Because, he
says:

"Underneath a baby's skin, a supporting
layer of fat cells keeps the skin full and
firm. When that cushion of fat falls away,
the skin loses its rounded fullness and be-
gins to sag and wrinkle. Exposure, poor
circulation, the dry-heated air of our homes,
low-calorie diets, all these tend to exhaust
that youthful layer of fat beneath the skin.
Even if your skin is not dry on the surface,
use Woodbury's COLD Cream to replenish
that deep, natural cushion of fat which
keeps the skin firm and smooth. Wood-
bury's COLD Cream is excellent for this pur-
pose, for its fine oils are readily taken up
by the skin tissues.

"Woodbury's FACIAL Cream (used as pow-
der base) spreads a film over the skin
which protects it from exposure, prevents it
from drying out, keeps choking dust and
impurities out of the pores."



LUPE VELEZ . . . PHOTOGRAPHED IN HOLLYWOOD BY STEICHEN



Give YOUR skin this same wise care . . .
Woodbury's COLD Cream twice a day for
softening and smoothing the skin . . . Wood-
bury's FACIAL Cream under powder before
going out. Both on sale (with other Wood-
bury Scientific Aids to Loveliness) at drug
stores and toilet goods counters everywhere.

WOODBURY'S SCIENTIFIC AIDS TO LOVELINESS

WOODBURY'S COLD CREAM . . . Melts at
skin temperature. Its fine oils soften and
smooth the skin—50¢ in jars—25¢ in tubes.

WOODBURY'S FACIAL CREAM . . . An ex-
quisite finishing cream. Use it to protect
the skin and as a powder base. 50¢ in jars
—25¢ in tubes.

WOODBURY'S CLEANSING CREAM . . . The
lightest and "meltiest" of creams. Pene-
trates deep into the pores—flushes the dirt
to the surface. 50¢ in jars—25¢ in tubes.

WOODBURY'S TISSUE CREAM . . . A lux-
urious emollient cream. Use it to prevent
and correct lines and wrinkles and for ex-
cessively dry skin. 50¢ a jar.

WOODBURY'S FACIAL FRESHENER . . . Re-
freshing—stimulating—refines texture. For
normal and dry skins. 75¢ a bottle.

WOODBURY'S FACIAL POWDER . . . Spreads
evenly. Does not clog the pores. Comes
in several carefully blended shades. Ex-
quisitely perfumed. 50¢ and \$1 the box.

USE THIS COUPON FOR DAINY SAMPLES AND PERSONAL BEAUTY ADVICE

John H. Woodbury, Inc., 6622 Alfred St., Cincinnati, Ohio
In Canada, John H. Woodbury, Ltd., Perth, Ontario

I would like advice on my skin condition as checked, also
week-end kit containing generous samples of Wood-
bury's Cold Cream, Facial Cream, and Facial Powder.
Also copy of "Index to Loveliness." For this I enclose
10c to partly cover cost of mailing.

Oily Skin ☐ Coarse Pores ☐ Blackheads ☐
Dry Skin ☐ Wrinkles ☐ Sallow Skin ☐
Flabby Skin ☐ Pimples ☐

For generous sample of one of Woodbury's Three Famous
Shampoos, enclose 10 cents additional and indicate type
of scalp.

Normal Scalp ☐ Dry Scalp ☐ Oily Scalp ☐

Name _____

Address _____

City _____

State _____

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Tune in on Woodbury's, Fridays, 9:30 P.M., E. S. T. Leon
Belasco and his Orchestra. WABC and Columbia Network.



BACK VIEWS ARE SHOWN ON PAGE 78

Designs for practical dressmaking

ENSEMBLE No. 6136—A short jacket and clever dress of Forstmann's "Tolona" forms this perfect outfit for early autumn. Observe the stomacher waist-line. Designed for sizes 32 to 42

ENSEMBLE No. S3594 This jacket has new leg-o'-mutton sleeves; the dress has short sleeves in one with a yoke. The fabric is Forstmann's "Duvelga." Designed for sizes 14 to 20; 32 to 38

FROCK No. 6132—Chic for town or country is this dress of Farnsworth plaid. Circular epaulets may be substituted for the sleeves. The diagonal closing is smart. Designed for sizes 14 to 20; 32 to 38

COAT No. 6133—Here's the new nun cape-collar buttoning in back—on a slightly fitted coat of Forstmann's "Velfina." The choker collar of fur is also new. Designed for sizes 14 to 20; 32 to 38

FROCK No. S3596—A bolero effect, broad shoulders, a wrapped skirt, and a scarf held by the belt are new points on this dress of Forstmann's "Valkeen." Designed for sizes 14 to 20; 32 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 15.



FALSE SECURITY

Why rely on questionable antiseptics to remedy questionable breath?

● The damning thing about ordinary mouthwashes is that they rarely possess any deodorant effect.

Consequently those who employ them to conquer halitosis (bad breath) are given a feeling of security that is utterly false. They think that their breath is beyond reproach, when as a matter of fact it is far from it.

When you want to be *sure* that your breath is sweet and agreeable to others, use Listerine and Listerine only. It has a fifty-year record of successful, certain results.

Repeated tests show that Listerine instantly conquers mouth odors that ordinary mouthwashes cannot hide in 12 hours.

Listerine's superiority as a mouth deodorant is based on its ability to instantly halt

the fermentation of tiny bits of food in the mouth or on teeth surfaces—the cause of 90% of odors. Having thus struck at the source of odors, Listerine gets rid of the odors themselves. As you see, it possesses double action that is swift and certain.

Moreover, that action is *pleasant*. When you use Listerine there is a clean, agreeable taste in your mouth—no harsh, lingering after-taste that so often follows the use of crude antiseptics.

Keep Listerine handy at home and office. Carry it when you travel. Use it every morning and every night and between times before meeting others. By so doing you will know that your breath cannot offend. Lambert Pharmacal Co., St. Louis, Mo.

Send for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. V-10, Lambert Pharmacal Co., St. Louis, Mo.

When you want to be sure—use

LISTERINE

THE ANTISEPTIC AND DEODORANT WITH THE PLEASANT TASTE



The Only
Permanent Wave
I Will Recommend
CONSTANCE CUMMINGS

"One of the irresistible features of appealing charm and loveliness, is soft, alluring wavy hair," says Constance Cummings. "I advise women everywhere to secure a soft, flowing permanent wave with the Frederics Vita Tonic Process."

Soft, lustrous, wavy hair—the appealing beauty you've longed for—can be yours if you demand a Genuine Vita Tonic Permanent Wave. Make sure you get it . . . Mail us the coupon below and we will send you a free Vita Tonic Wrapper; an interesting booklet on the care of your hair, and a complete list of hairdressers in your vicinity who give Genuine Vita Tonic Waves. Take the Vita Tonic Wrapper with you when going for your permanent. Compare it with the wrappers used by your hairdresser . . . Assure yourself of getting a genuine Vita Tonic Wave . . . **See that no harmful imitations are used.**

LOOK FOR THIS
WRAPPER
when having
your
permanent
wave

FREE . . . If you will send us 10c to cover our mailing expense, we will also send you a tube of Frederics Vita Tonic Scalp Treatment and a tube of Frederics Vita Tonic Shampoo.

Frederics VITA-TONIC WAVES

E. FREDERICS, INC., 235-247 E. 45th ST., NEW YORK CITY, DEPT. 475

Please send me a free Vita Tonic Wrapper, booklet and list of Hairdressers ☐
I enclose 10c; please send me free Frederics Vita Tonic Scalp Treatment and Shampoo for dandruff ☐ oily scalp ☐ Dyed and bleached hair ☐

Name _____ City _____
Address _____ State _____

At the right is the chic new blue box in which the adaptable "Symphonie" powder is to be had at all department shops



ON HER DRESSING-TABLE

DURING these busy days when each one of us is doing seven things at once, a lipstick that takes a mere flip of the finger to open and close is a joy. The Armand lipstick has a clever and smoothly working mechanism—a little gadget that you push with your thumb, causing the lipstick to pop forth from its chromium-and-enamel case, all ready for use. And the lipstick that appears is as creamy-textured and indelible as you'll find. You can buy this companion piece to the "Symphonie" powder-box, which appears in all its glory at the top of the page, at most department shops.

Houbigant puts beauty in your bag with three new triple vanities shown in the photograph below. The compact at the top is a gay chromium-and-enamel affair with a pleasing modern design that may be had in a selection of four colours, while the second vanity boasts a satiny "wooden" case, extremely well-finished and thin, considering its three-fold character, which is ideally suited to sports wear. Lastly, a very superior vanity, also of chromium and enamel, and in a choice of four shades, very cunningly conceals a tiny comb in its cover—something we have all been wanting and hoping to find in a compact for many years. These smart vanities are obtainable at all the better department stores.

The neatest trick of the month is found in the new Delettretz Salon at McCreery's in New York. Not being content with assembling together in one salon every beauty service conceivable, with competent operators, the managers have included a scientific and hygienic dispensary from which the operators obtain individual supplies of materials, such as tonics, creams, combs, and gauze. It's all very hospital-ish and extremely satisfying to those of us who hold out (and rightly so!) for sterile cleanliness in such things. With the help of the Delettretz Salon, there should be an entire new crop of beauties in town this season.

"Satinmesh" is a new arrival among liquids that claims for itself the combined features of a cleanser, a tonic, and a powder base. It's an answer to those women who demand a single preparation to get their skins cleansed and ready for make-up in the shortest given time, and it is a good idea for a week-end when space is at a premium. After doing a really thorough job of removing more grime than you thought it possible to collect on one face, it makes your skin feel and look pleasantly cool and refreshed. "Satinmesh" may be purchased at most of the better department shops and drug stores throughout New York City.



(Left) To supplement the famous Velo-Derma wrinkle eraser is this excellent cleansing cream; at department shops

(Right) Houbigant's triple vanities: the lower, with a tiny comb in cover; the centre, with a "wood" finish, excellent for sports wear; and the upper of chromium-and-enamel in a modern design





Exquisite with her new face powder

by PATRICIA GORDON

A different powder... exquisitely beautiful... silken in texture. New in the sense that its base is of soft, caressing, beautifying *almond*, instead of the starch of accustomed powders.

Princess Pat gives utter smoothness and creates the perfect illusion of beauty *invisibly* produced. There is no powdery appearance—just lovely, aristocratic texture of velvety skin. The effect is supremely youthful.

The secret of this new, exquisite beauty? Almond base makes each invisible particle of Princess Pat powder

infinitely *soft*. In other powders you have not known this same softness, never known the same close contact of powder upon the skin. Thus beauty is achieved that cannot come from more harshly particled powders of starch base.

Too, Princess Pat almond base face powder is of *benefit* to the skin. It is effective in giving pliancy, in preventing and correcting coarse pores.

Fragrance—subtle, intriguing, haunting fragrance—adds to your delight in using Princess Pat face powder.

Seven fashionable, perfectly blended shades: Olde Ivory, Ochre, Flesh, White, Brunette, Tan, Mauve.

PRINCESS PAT

A STOCKING CAN LOOK SHEER . . .



AND YET WEAR

THESE lovely McCallum stockings look so very sheer that you might expect them not to wear. But they do! • They are *Ingrain* stockings . . . made of silk that's dyed in the skein. Dyeing the silk strand first, instead of dipping the whole stocking in dye, gives a "clearness" which makes the stocking look infinitely sheerer • But discover for yourself how much sheerer *Ingrains* look . . . for the same price and same wearability. Ask to see the exquisite 51 gauge McCallum *Ingrain*, in your favorite shade, at

\$1³⁵

Mr Callum
H O S I E R Y

"YOU JUST KNOW SHE WEARS THEM"

S H O P - H O U N D

(CONTINUED FROM PAGE 64)

matter what English nurses may say about muffling up the heads of the young. "Hospital size" baby caps, all lovely lace and tucks that make your eyes ache to think about making, of the proper dimension for your infant's head when you bring him home from the scene of his nativity. Touching half-length jackets, of pre-shrunk Viyella flannel, made with loose pleats, for those occasions when you hold up your guileless offspring to show Aunt Angelica that his eyes are hers. Wonderful christening robes, of cobweb batiste and Valenciennes lace and exquisite embroidery, marvellously made and having petticoats to match. They are smartest, I think, when very, very long. Magnificent embroidered sheets made by French needlewomen in New Orleans, in pale pink or pale pink-and-white, with pillow covers to match, and ridiculously inexpensive. Carriage sets ranging from simple blue crêpe de Chine with lace and pink ribbons up to white satin trimmed with ermine. For the post-infant generation, Miss Brogan makes some wonderful little coats to order. These are of woollen and have fur on their collars—not collars of fur, since it's bad to have fur against a child's skin. In case you don't like to take your child into the busy marts of trade, Miss Brogan will send a fitter to your house.

• Now I think it would be nice if all you children stopped playing hoop and listened to me for just a minute. You have heard me talk of Kargère's before? (Say "no," and I'll sock you.) Well, the burthen of my little song this afternoon is: Kargère, or How Not to Go Wrong. To illustrate, let me tell you of some linen to be found there. First, there are a runner and mats, partly composed of a wide strip of lace and partly of linen embroidered in different colours after a Persian inspiration and giving the look of jewels. Also, some other linen mats that have, embroidered at one side, a medium-sized and quite wistful antelope that would be very nice to look at in the instantaneous intervals between courses. To push on into the dress department, something to start your middle-autumn off with would be a thin wool two-piece dress in terracotta, having draping at the neck, white buttons, and quite fantastic sleeves. Everything at Kargère's comes from the place to which you good Americans will go when you die.

• At Lewis and Conger's, locally known as the Oriflamme of Sixth Avenue, you can get two little items which I strongly recommend as aids to reorganization for winter house-keeping after the demoralizing influence of summer in the country. One is a thing called the Canapé Parade, a small booklet which contains one hundred recipes for hors-d'œuvres. The good thing about this leaflet is that the recipes are classified under the material of which they are to be made, so that when, in a moment of desperation, you find devilled ham and that only on your kitchen shelves, you merely have to turn to "Devilled Ham" in order to find a number of things to do with it, all good. The other item is a Marketing List, bound in bright

green linen, which consists of a pad of paper perforated at the top and down the middle of each page. At the left, it has spaces for the date and for menus for the three meals. At the right, it is headed "Marketing List," and by this division of the sheet, you can keep parts of it for future reference, or all of it, or none of it. Each of these books costs a sum which I can only call modest.

• At the Charles Walnut shop, where the knitted situation is brought down to a science, I was shown a number of sweaters and cardigans made of angora, loose, English-ish, and grand, and immediately I thought of you. "Why, goodness me," I thought, without the slightest hesitation, "I must run right straight home and tell the little ones all about these." And so I did, and I am, and, now I'm about it, I might as well take advantage of the space, of which I get little enough in this life, and tell you about the other glories of Charles Walnut. A diagonal knit dark blue and white striped dress, in one piece, with a plain blue belt, gives you a fine figger. Cardigans made out of something called *velvet bouclé* in neat and smart all-over plaids, in such beloved combinations as rust, ivory, and dark red, or yellow, brown, and beige. In this shop, there is, also, a very thick, soft, nubbly bouclé used for dresses and suits, and it is of a divinity. There are a whole lot of hand-crocheted blouses, which are apt to come in handy at the most curious moments; one nice one is of white wool (which gives the effect of innocence) and one in light blue with a dark blue waistband (true blue, you know). And now let us talk quietly and seriously for a moment of coats. One simply superb model is of a brown nubbly knitted tweed, tailored like nobody's business and having a collarless side fastening that does oop-oop to your poor old figure.

• You know the way I feel about Vera Sanville. I believe in her, like the heathens in their gods, or like children in Santa Claus. I believe Vera Sanville can turn a mean miracle when she feels like it, and the visit I paid her shop the other day corroborated my belief. How would you like an evening frock made out of dusty-pink brocade, cut to fit you like the paper on the wall, with drop shoulders entirely smothered in slabs of sable-dyed kolinsky? Or how would you like a black Lyons velvet dinner-dress, made slim and slinky-like except for great ruffy short sleeves—not the stiff kind, mind you, that makes you look like a tennis-player of the 'Nineties, but all thick and droopy and seductive? Then, there is an evening dress made of a green dull sheer crêpe that looks like wool, and this same is cut in such a way as to make the angels weep.

Turning to dresses for the shining hours of the day, we find a dress made of a new hairy wool in bright blue and having a scarf made of the same material in blue-and-white plaid; and this costs less than seventy dollars. Another wool dress, in red, is made of a material with high ribs in it, is fitted down over your person, and has a white (Continued on page 78)



Perfumes Should Subordinate Themselves To You

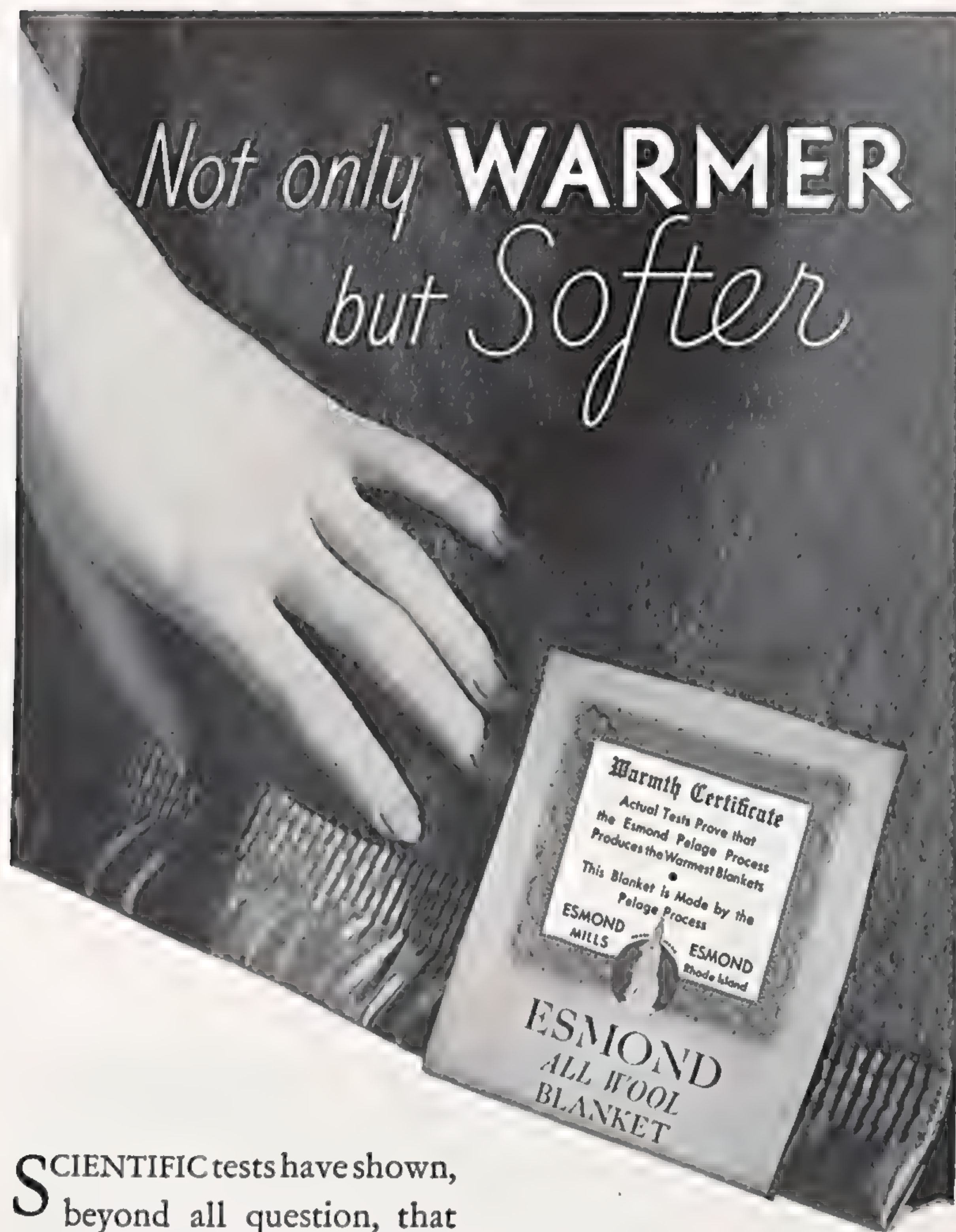
Perfumes should never distort you, never mould you to a type; rather, they should be a true projection of your personality as are the Parfums of Houbigant. They find their final fragrant form only after they have touched your skin, after they have been invested with and individualized by your own distinctive aura.

The retarded development of Houbigant Parfums is the result of an exclusive process of blending rare essences... a process which finds luxurious expression in Parfums ESSENCE RARE, ÉTUDE and FESTIVAL... and in three new odeurs, POUR LE MATIN (for Morning), POUR L'APRÈS MIDI (for Afternoon), and POUR LE SOIR (for Evening)... three perfumes which are presented as a unit in a special "coffret", while all six are available individually in similar flacons of larger size.

HOUBIGANT

PARIS

AT THE BACK OF CURRENT FASHION



SCIENTIFIC tests have shown, beyond all question, that Esmond All Wool Blankets made by the exclusive Esmond Pelage* Process are *the warmest blankets*. To guide you to greatest blanket warmth, the Esmond Warmth Certificate (reproduced above) is attached to every genuine Esmond All Wool Blanket. Look for it when you buy blankets.

But that is not all! Besides producing the greatest warmth, Esmond's unique Pelage Process—duplicating Nature's way of keeping furry animals warm—brings a new softness . . . intimate, clinging, altogether delightful . . . a downy, furry

nap that fairly radiates luxury . . . a new richness to the becoming colors of these Esmond All Wool Blankets.

You will rest better under Esmond All Wool Blankets. Their night-long warmth, with a complete absence of needless weight, permits that relaxation you must have for truly restful, refreshing sleep.

See the new Esmond All Wool Blankets at all good stores. You will be delighted with their unmistakable loveliness—and their surprisingly reasonable prices.

*Pronounced Pay-large

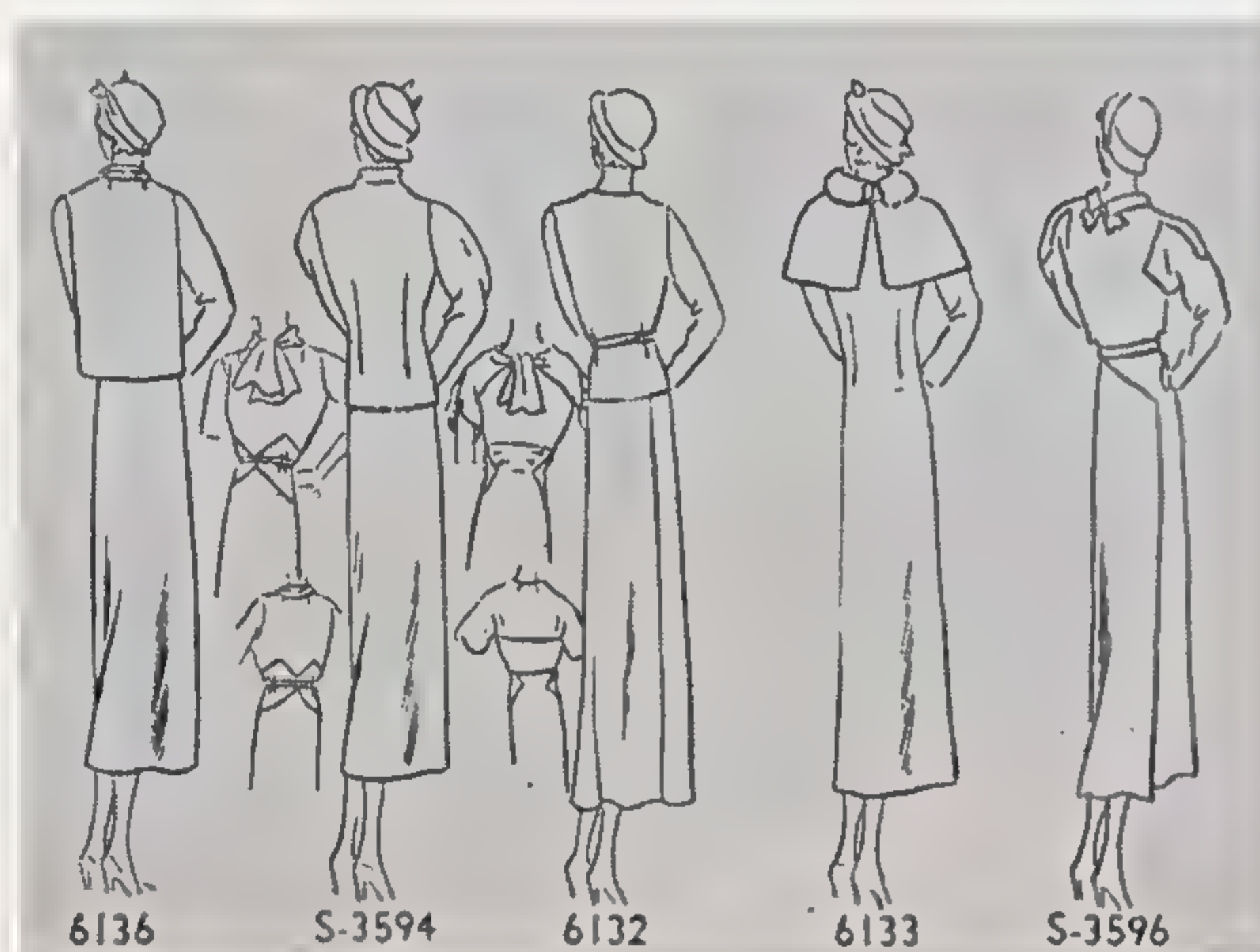
ESMOND

ALL WOOL BLANKETS

ESMOND BLANKETS & STEVENS SPREADS are products of
CLARENCE WHITMAN and SONS, Inc.

21 East 26th Street, New York

Esmond Baby Blankets are "standard equipment" for new babies everywhere



In the upper panel are the back views of the formal and informal dresses on page 70; and in the lower panel, the back and detailed bodice views of the smart daytime models shown on page 72

S H O P - H O U N D

(CONTINUED FROM PAGE 76)

angelskin collar that fastens on by means of metal buttons, so that it can be unbuttoned and cleansed. (Why don't all collars do this?) It also has a black leather belt studded with silver nails like a *caballero's*. There are quantities of simple, inexpensive little tricks for the schoolgirl; for instance, one of raspberry-and-black wool, two-piece, with a soft white piqué collar and white buttons, cheap as cheap. And, of course, you know the Sanville principle of a hat for each costume; you can always get a hat to go with each dress and it alone. Among her famous negligés—what shines this year seems to me to be a lovely dusty-pink satin one with belled sleeves, slashed and puffed, and a pink angora wrapper that is what the world has been looking for—warmth plus chic. There are any number of magnificent tea-gowns, not the least among them being one of black velvet with a collared yoke of white fur and a becoming, boozoomy front.

• You may remember my telling you about Jane Engel, a shop on upper Madison Avenue, a pretty good substitute for Paradise for those with, say, \$14 or \$24 in the pocket, and, up

to that moment, very little hope in the heart of finding anything to put on the back for that price. Maybe you think this is just that old Shop-Hound talking again, but I stake you my life that the clothes of this shop will please you and set you back almost nothing. For instance, there is a wine coloured rough crêpe evening dress with a shoulder-covering scarf of the wine combined with pink. By means of a back-sash, this gives you a figure to make Aphrodite throw a brick at you. There is a brown rough crêpe day dress that ties around you like a coat, and, all down the front, it is combined with white rough satin, and this again makes your figure whoop-la. And to illustrate what I mean about price, you can get this seductive garment for around \$14. And there is a lovely soft, bright, green rough crêpe day dress, with Vionnet sleeves, a bow over the bozoom, big, silver buttons, and unlimited lure, for in a similar neighbourhood. There are any number of divine black rough crêpe dresses, some combined with other colours, as one with vivid Kelly-green, and one with white. And on all of these, the jewelled clips are excellent imitation jewellery.

THE DAYS

MONDAY • WEDNESDAY • THURSDAY • FRIDAY • SATURDAY • SUNDAY



DEMMEYER

While you are having a series of treatments at the Elizabeth Arden Salon, maintain your loveliness by the use of these preparations at home:

VENETIAN CLEANSING CREAM...Melts into the pores, rids them of dust and impurities, leaves the skin soft and receptive. \$1, \$2, \$3, \$6.

VENETIAN ARDEN SKIN TONIC...Tones, firms and refreshes the skin. 85c, \$2, \$3.75, \$9.

VENETIAN VELVA CREAM...A delicate cream

for sensitive skins that smooths and refines without fattening. It keeps the skin soft and fine-textured...velvety. \$1, \$2, \$3, \$6.

VENETIAN ORANGE SKIN FOOD...A rich cream that keeps the skin full and firm, rounds out wrinkles, lines and hollows, indispensable for a thin face. \$1, \$1.75, \$2.75, \$4.25, \$8.

NO INCREASE IN PRICE ...Elizabeth Arden is happy to announce that, due to the splendid cooperation of her distributors, the price of her preparations is not affected by the new Sales Tax. Miss Arden's preparations will continue to be sold at their regular prices which are, as always, the lowest consistent with their superior quality.

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK CITY

TELEPHONE PLAZA 3-5847

LONDON • PARIS • BERLIN • ROME • MADRID

© Elizabeth Arden, 1932

MONDAY...All beginnings are important. How about telephoning to Elizabeth Arden, and making your appointments for those Ardena Baths all your friends have told you about, and that you were always meaning to take? Good, now that's done...what else are you going to do? Yes, give yourself your thorough Morning Treatment, and then, on your way...to that heavenly Bath that will steam all the acid out of your system and take two pounds off your weight!

TUESDAY...Don't you feel wonderful after that Bath of yesterday? But you can't have another today. You'll have to wait until tomorrow. Why not try something else? A regular campaign for the battle against time. The Vienna Mask...have you had one made yet? With all of its recent improvements, it has become a more marvelous treatment than ever. Here, in these days of doubtful value, lies a sound investment.

WEDNESDAY...What an inducement to get up and out...your Ardena Bath is waiting for you! You leave it lighter and cleaner within and without. How about a heavenly Tie-Up Treatment while you're in the Salon? You can fairly watch your chin go up and tired muscles disappear. There are so many lovely things to do with yourself...a week is so short...don't waste a day.

THURSDAY...No; no Bath, but you may have a lovely massage, and let the friendly insistence of the Giant Roller work on all those insidious rolls of fat that are so perceptible when dancing! The Bath has weakened them! And, oh, of course, a Treatment while you're there for the texture of your skin must not be neglected!

FRIDAY...Bath day again. You didn't realize, did you, how insidious that passion for those baths was going to be? That hour a day in the Salon has become a game. What are you going to win? Greater slenderness...fresher beauty...revived circulation...every card is a winning card in the game you are playing. Today you are trying an Egg-And-Oil Masque...what a revelation!

SATURDAY...It seems a pity the week is gone. The fascinating game of watching Time roll back is nearly over. Never mind...every week brings the renewal...fresh cards...and renewed winnings. Off to the Salon...another Vienna Mask Treatment...a glance at the latest, loveliest rouges...the decision to try a new one...and the thrill of another YOU...the same, yet different.

SUNDAY...The awakening...no salon to go to...but your own refreshing Home Treatment, learned in consultation with the Arden expert...and then time to think. And the joy of knowing that for you the past week has meant the clock set back...a week gained, not lost. Safe insurance for the wealth of Beauty which is your right in life.

The New Lily of France Duo-Sette

A new and distinctly different Duo-Sette is herewith presented. It has more exclusive features than have ever before been embodied in an all-in-one corset. The hips are firmly molded and controlled by a French elastic, so fashioned as to eliminate all seams over the hips, while the high uplift bust is produced in an entirely original manner, which adds great distinction to the model. For the Fall modes this Duo-Sette is indispensable.

FEATURED IN CORSET DEPARTMENTS EVERYWHERE



RIVIERA INTERLUDE

(CONTINUED FROM PAGE 43)

models created for that week-end.

Then, there were those heavenly lunch parties at Miss Maxine Elliott's, where one goes to swim in a marvellous swimming pool, with a water chute into the sea. There one lunches buffet-style on the best possible food, served from the bar by the pool. You will find photographs of this house and its pool—among the great sights on the Riviera to-day—on pages 44 and 45.

The Lewisohn's villa, too, has a lovely pool, deep sapphire-blue, and their butler is a wonderful bartender. But the high spot of that house is the food. In the centre of the big dining-room is a big table, while lots of little bridge tables are against the wall. The centre table is a buffet, and, the last time I lunched there, the food was so good that I can still remember perfectly what I had. At each end of the table, on *réchauds*, were huge dishes of macaroni and, in separate dishes next to them, red tomatoes done in the Provençal manner—a combination that looked as delicious as it tasted. There were two salads, one of lettuce and the other of apples, beet-root, and celery mixed with mayonnaise; cold ham; a dish of hot chicken hash, a dish of string-beans, a dish of carrots; a plate of tiny lemon tarts, and glass bowls filled with whole peeled ripe figs garnished with fresh almonds. This is what I call the last word in good food for lunch on a hot day—everything simple, beautifully prepared, and a choice that would satisfy any tastes or any diet.

MORE RIVIERA HOSTESSES

Mademoiselle Chanel is another outstanding Riviera hostess; and so is Mrs. Lloyd Osborne, at whose house I once had a lunch composed entirely of vegetables and fruit, which could not have been better chosen for hot weather. As hot dishes, she had stuffed eggplants, grilled tomatoes, and potatoes in their jackets. There were, also, melons, several kinds of salads, several compotes; cream and cheese. Oh, yes—there was, I remember, cold white fish in one of the salads, and the potatoes in jackets were sprinkled with chipped ham—but, otherwise, it was a vegetarian lunch. (Mrs. Charles Cartwright had the Osborne villa, this summer, and she, too, knows what good food is.)

In speaking of food, I must mention the teas at Mrs. Fellowes, at which one sat down at a huge tea-table, groaning with good food. There were enormous hot brioches, several different kinds of toasted breads, trays containing every known variety of jam, and dishes of thick cream; huge pots of iced coffee, and a collection of bottled drinks on ice, such as Coca-Cola, sarsaparilla, ginger-ale, ginger-pop, and everything that was ever sold in bottles at a circus. (Did you know that sarsaparilla and cream mixed makes a wonderful drink?)

Then, of course, there were the usual good restaurants: Oscar's Bar, on the port at Cannes; the Colombe d'Or, where one sits under the orange-trees on the terrace at Saint-Paul; the terrace of the Negresco, at Nice; and a place that has become very fashion-

able this year, the Château de Madrid, high up in the mountain near Èze, where you feel as though you were dining in an airplane. It is heavenly there on a moonlight night—but so is all of the Riviera. At the night-club on the roof of the Monte Carlo Casino, the moonlight through the arches made an enchanting pattern, and the band and the charming people, in the faint light, made one forget all ideas of bed or fatigue.

WHAT THEY WORE

As to clothes—the truth is that pyjamas are a thing of the past. Many people are still wearing them, of course, but not the smart people. And with the wane of pyjamas has gone the craze for dressing up like fishermen, with cotton handkerchiefs plastered all over like postage-stamps, trousers made of sail-cloth, and all the rest. The summer season was one of very, very simple dresses made by very, very good houses. What I call the little wrap-around dress—easy to get into, made of piqué, linen, and similar materials, cut right down to the waist in the back and with a medium-length skirt—was the dress for all times of the day. Usually, this dress had a little jacket. One saw, too, the usual sleeveless tennis dress, with the collar open at the neck, like a man's shirt, made in one piece and worn with a belt. (It was often worn with an anchor belt, a twisted cord fastened by a toy anchor, and, with this belt, it was very chic to carry a dark blue handkerchief printed with anchors.) At night, the same sort of dress as the first one described, of silk piqué or something like it, with a jacket, but always with the very low décolletage, was the smart thing. And, very often, hats were worn at night, unless the dinner was a "gala" at the Casino. As for bathing-suits, there is no doubt about it that the two-piece bathing-suit, trunks and brassière, are the thing for swimming. But nearly all the women took off their wet bathing-suits and changed into others to sit about at pools or on beaches, and the second bathing-suit was usually of the more familiar variety, in one piece.

MASCULINE ATTIRE

While on the subject of clothes, it seems only fair to include a word about the men, because fashions for men are important in the south of France. A man without the proper clothes there looks as odd and feels as strange as the man who turns up in a lounge suit where everybody else is wearing a dinner-jacket. The daytime costume includes sandals (never shoes), dark blue or white linen trousers, and an open-neck, short-sleeved shirt to match. But, at night, it is absolutely necessary for a man to possess some white washable cotton mess jackets to wear in place of a dinner-jacket. All the smart men on the Riviera have been wearing these for the last season or two, and, when one must dress at night (and much as one may object, it is sometimes necessary), a white mess jacket is undoubtedly the thing.

"HIM"

THERE OUGHT TO BE A LAW—

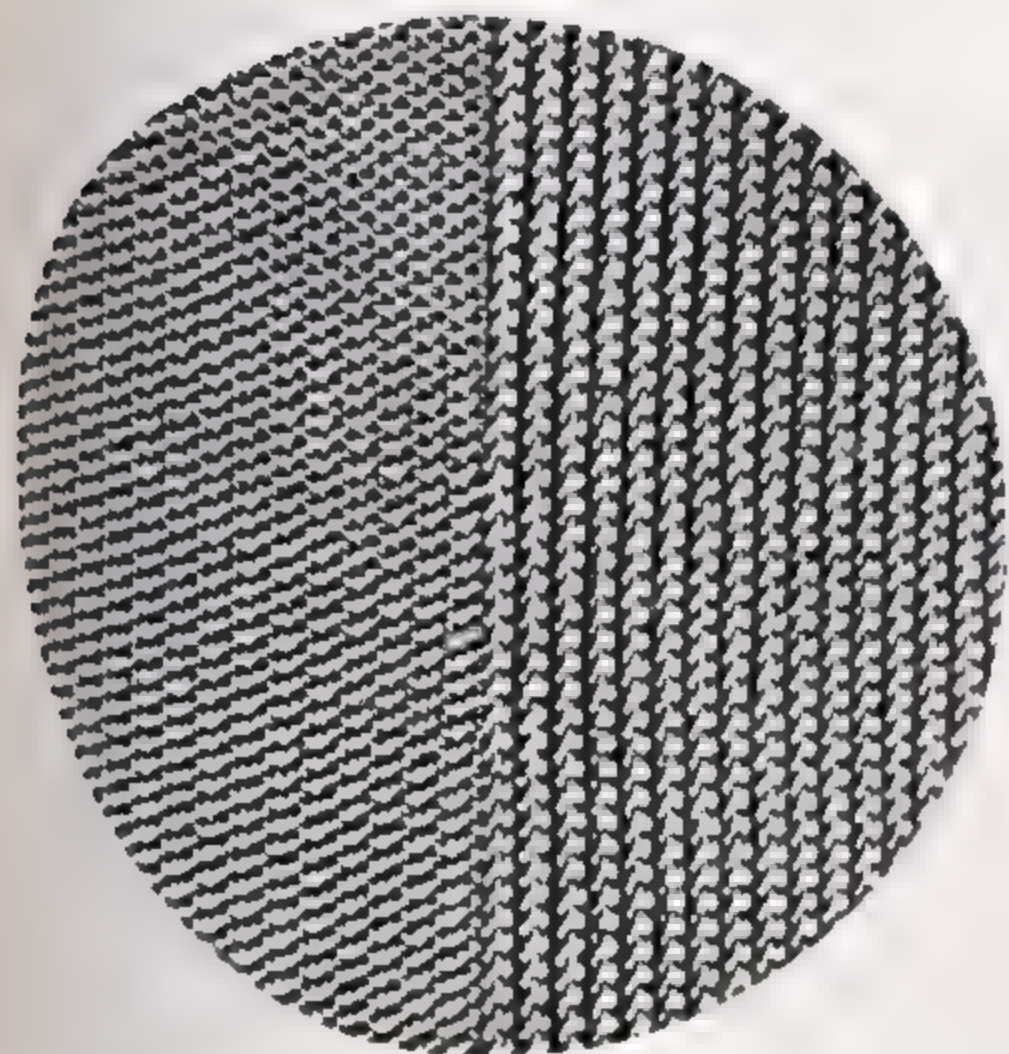
—BUT MEANWHILE . . .



UNTIL we can force through a law to prohibit the appraising downward glance, legs will just have to keep on being a major feature of the landscape—and dressing the part. Which seems to be all right with the legs and the eyes—in fact with everybody but the pocketbook.

That's where ROGRAIN comes in. The original dull-knit stocking, made by our patented process, it has no shine. It *looks* sheerer than it is. Therefore, ROGRAIN can be *made* stronger than it looks. Simple, isn't it? But it means a lot to everyone who's trying to balance a budget on one side with smartness on the other.

You can get ROGRAIN at leading department stores in most cities for \$1.35 a pair. Or its deb-sister, SHERE-GRAIN, made in the same dull weave, for \$1.00. You can tell them, not only by their finer, sheerer appearance and more fashionable colors, but by the Roman Stripe Picot edge. Or you can get ordinary Roman Stripe stockings at 65¢, 85¢ or \$1.00.



On the left side above, ROGRAIN as it appears under the microscope. Note the clear, smooth, dull finish. It's in the weave. This means a sheerer, smarter appearance.

On the right side above, an ordinary stocking seen under the same microscope. The up-and-down ridges throw shadows and reflect light in a shine that hides sheerness. In ROGRAIN these ridges are knit inside.

ROGRAIN

THE SHINE-LESS SHEER STOCKING
COMBINE HOSIERY CORPORATION

Exclusive Selling Agents for

ROMAN STRIPE HOSIERY

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The color selector, an ingenious gadget to help you choose exactly the right shade for any ensemble. Fascinating to fiddle with, and almost human in suggesting color harmonies, it is ready for you to use at any ROGRAIN counter. Or send for a miniature color selector to use at home. Your name, address and 10¢ in stamps will bring it postpaid.

monies, it is ready for you to use at any ROGRAIN counter. Or send for a miniature color selector to use at home. Your name, address and 10¢ in stamps will bring it postpaid.

SEEN ON THE STAGE

(CONTINUED FROM PAGE 59)



*She walks with
ease who walks
in Travelese..*



Daytime shoes that tempt you to be forever going places and doing things, with not the remotest thought of foot fatigue . . . yet, so smartly designed, yours always is the unfailing assurance of footwear comfort, stylishly fashioned. In the finest of leathers and loveliest combinations . . . at the better shops.

LAIRD SCHOBBER AND COMPANY

again, after a year's hiatus, bring life and distinction—and incidentally large, eager audiences—to Fourteenth Street. And last, but far from least, Katharine Cornell in the dual rôle of actress and producer will follow "Alien Corn" with André Obey's "The Rape of Lucrece," adapted by Thornton Wilder.

Those three events are of especial significance, because they indicate a momentous change in both the theatre and the drama: the return to power of the actor-manager, in some cases, director also, and in a few, playwright. The drift in that direction has been remarked on before in these pages. But it is so significant and pregnant with promise that it should be repeated again—and again. It presages a fresh, resplendent blooming of the theatre. For the actor, whatever his idiosyncrasies or "temperament," is sensitive, which few managers are or have been. He will sense the emotional temper of the time, respond to it so far as his individual limitations and egotism permit, which means that dramatists will be encouraged to express what they breathe and feel, and that will be exactly the way the interpreter—the actor—breathes and feels.

The emotional temper of the time is changing radically. We are rapidly passing out of the period of speed for speed's sake, wealth for wealth's sake, noise for the sake of noise. Serenity and human values are beginning to replace those hectic and false gods. Or, as Ludwig Lewisohn says in his memorable book, *Expression in America*—"Things invented always fade," which implies, of course, that things which spring from human longing, need, and necessity persist. And, from all indications, the theatre will be in the vanguard of the new movement (or should it be called the old movement reinstated?).

THE THEATRE RISES AGAIN

Society—for a time at least—will be dominated by the people who really sustain it and advance it. And the theatre, being controlled by those who conceive it and give it life, will march with the leaders. That may be considered an over-optimistic, even a wildly fanciful or mad assertion by those who in recent years have been predicting the early demise of the theatre. But such prophets of disaster fail, as throughout history their kind has always failed, to face fundamental facts.

All the arts meet and are fused in the theatre. Poetry, prose, painting, sculpture, music, grace of movement and of gesture. And besides, it satisfies in adult terms the childish desire for make-believe that is strong and persistent in every adult.

The tempo of our life in recent years has been too swift for the theatre (and for us); she simply could not keep up! But now, since we are resuming each day more of the grace

and the graces of living we discarded in the orgy of negativity which followed the War, and since the theatre, like all the arts, is an indigenous part of graceful living, one can scarcely be considered over-sanguine for anticipating in the near future a "new" theatre—if she will strive again for glamour and if the actor does not become unbalanced and cry "*le théâtre, c'est moi!*"

THE ARTIST TURNS TO FRANCE

Everything, of course, depends, as it always has, on the player. For the actor is the France of artists. He—or more often, she—is to other artists what France is artistically to the rest of the world. The land of the troubadours, of Rodin, Villon, Voltaire, Molière, Manet, has never excelled, in the opinion of the world, in any of the major arts. For the greatest in sculpture, one looks to Athens, in painting to Italy, in music to Germany. But France, for a thousand years, has been the home of all the arts, the artists of all races and countries have fled to her as to the breast of a mother—there they have found understanding, sympathy, encouragement—spiritual and artistic. The reason is obvious. Wherever one goes, from the Belgian border to the Côte d'Azur, in the great cities or on the remotest farms, one finds oneself among people who intuitively comprehend and appreciate the unique, the indispensable part art plays in life, and the fact that the creation, and, more especially, the preparation for the creation of fine arts is a long, harrowing process. That comprehension on the part of high and low surrounds the artist with the right kind of enthusiasm, places him in a milieu where his fancy and the expression of it are free to develop normally, even joyously. In short, in France, the artist finds nourishment and encouragement for his spirit, his aspiration, and his senses. And his work finds a true, often a transforming, interpretation.

The theatre does the same thing. And the actor is the life of the theatre—the actor and, in a wholly different way, the audience. The play, scenery, lights, costumes—all "belong," are as essential as pigment, brushes, canvases are to the painter; clay, marble, tools to the sculptor. The words the actor speaks are his "materials" or, more accurately, his implements. They are dead things without him; he assembles them, welds them into an artistic entity, gives them life, and, with the aid of the audience, keeps them alive: he interprets, and, in interpreting, transforms. He is at once the parent and the child of the theatre. Is there not then cause for jubilation and for the expectation of a brilliant immediate renaissance in the fact that all departments of the theatre are more and more being dominated by the actor, that he soon will be simultaneously the employer and the employee?



TRAVELESE

THE TIRED FACE OF TODAY... IS THE OLD FACE OF TOMORROW

The tempo of today is leaving its mark upon beauty. Most modern faces—even young faces—wear a look of weariness and strain—the skin is lifeless, the contours relaxed and drooping. Heed these danger signals; they are warnings from Nature that your skin needs nourishing, toning, revitalizing . . . *immediately!* To delay is to forfeit your very YOUTH!

Spirit away "tired face" with the youthifying creations of Helena Rubinstein. Her clarifying, enlivening preparations literally transform dull drab skins into faces aglow with vibrant life. Her nourishers give to starved tissues a new lease on youth. Her tonic balsams "uplift" relaxed, drooping contours...swiftly!

Helena Rubinstein's supreme creative talent and her vast knowledge of all types of skins have gone into the making of these elixirs of beauty. They will reclaim your youthful loveliness as if by magic!

QUICK BEAUTY TREATMENTS FOR TIRED FACES

CLEANSE • YOUTHIFY—with Water Lily Cleansing Cream. Contains the youth-renewing essences of water lily buds. The ideal cleanser for the tired face 2.50, 4.00

CLARIFY • ENLIVEN—with Beautifying Skinfood (Skin Clearing Cream)—clears away freckles, tan, sallowness. Restores radiant transparency to dull, drab skins 1.00, 2.50

NOURISH DRY SKIN • BANISH LINES—with Youthifying Tissue Cream. Smooths out crow's-feet and age-lines. Restores youth to starved tissues. . (Tube 1.00) Jars 2.00, 3.50

REFRESH TIRED EYES • DELICATE SKINS—with Valaze Extrait. Revivifies! Youthifies! . 2.50, 5.00

"UPLIFT" RELAXED CONTOURS • DOUBLE CHIN with Muscle Tightener (Georgine Lactee)—this tonic balsam "resculptures" the face and throat 3.00, 6.00



HELENA RUBINSTEIN

Internationally Acclaimed Beauty Specialist.
Author of "The Art of Feminine Beauty."

YOUR BEAUTY LESSON FROM AN AUTHORITY

Learn about your beauty from one who really understands all skins—visit the nearest Helena Rubinstein Salon! Learn to give yourself the most efficient, most restful home beauty treatments. Learn the magic art of make-up from a make-up artist! Your beauty lesson includes a professional treatment especially created for you. And, if your skin requires, you will experience the marvelous powers of the Hormone Twin Youthifiers! Face Analysis and consultation without charge.

HELENA RUBINSTEIN'S NEWEST BEAUTY DISCOVERY

HORMONE TWIN YOUTHIFIERS . . . two amazing biological creams which regenerate the skin with the hormones of youth! A Day Cream which quickens the skin to new life and prepares the way for the Night Cream, marvelous renewer of the skin's youth. Tired dull skins, relaxed face and throat, lined, wrinkled conditions respond wonderfully to this youth-renewing, treatment . . . Set, complete, 10.00

MAKE-UP WHICH GIVES YOUR SKIN NEW LIFE!

Their superb colorings and rare ingredients protect and actually *improve* the skin. Only the exactness of the scientist and the inspiration of the artist could produce these make-up masterpieces by Helena Rubinstein.

WATER LILY FOUNDATION . . . a most flattering semi-liquid based on the youthifying essence of water lily buds. Makes your powder and rouge doubly enchanting and lasting. 2.00, 3.50

HELENA RUBINSTEIN'S POWDERS . . . really benefit the skin, protecting and glorifying. Smartest, most becoming tones. Textures for all types; Normal, Dry and Oily skins. 1.00, 1.50, 3.00 to 5.50. Enchanté Powder is a great favorite because of its superb quality and the generous size of its box 3.00

ROUGES AND LIPSTICKS . . . warm, youthful colors and rich, youthifying ingredients distinguish these cosmetic creations. The rouges—even the compact rouges—because of their Pasteurized Cream base, protect and preserve the skin. The lipsticks really *nourish!* And their colorings simply breathe YOUTH—Red Raspberry, Red Geranium, Red Coral. Rouges (Compact or En Creme) 1.00. Indelible Lipsticks (to match rouges)—Automatic 1.00; Water Lily 1.25; Enchanté . . . 2.00, 3.50

PERSIAN EYEBLACK—(super mascara)...makes the eyes look larger, more brilliant. Does not "run" does not make lashes stiff or brittle. Black, brown, exotic blue or blue-green. 1.00, 1.50

IRIDESCENT EYESHADOW . . . Entrancing tones to harmonize with costume and eyes. Flecked with silver or gold 1.00

EYELASH GROWER AND DARKENER . . . a conservative make-up for lashes and brows . . . 1.00

TRAINED ATTENDANTS IN LEADING STORES WILL ADVISE YOU ON THE CORRECT
HELENA RUBINSTEIN BEAUTY-BUILDERS AND COSMETICS FOR YOUR PARTICULAR TYPE OF SKIN

helena rubinstein

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CHICAGO • BOSTON • DETROIT • MONTREAL • TORONTO

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THE UNEXPECTED PLACES

(CONTINUED FROM PAGE 47)

intimate character of Pomander Walk.

You can find these glimpses of the countryside in the very heart of Paris, right in the Faubourg Saint-Germain. Just off the Boulevard is the tiny Passage de la Visitation, which ends in a circular enclosure, surrounded by tall trees and several small country houses and fenced off by a grilled iron gate. At the right of the enclosure is a beautiful white house, like a miniature château. Boutet de Monvel lives here, in a sophisticated modern interior of black woodwork, blue-and-salmon linen draperies, and a great deal of creamy-white paint. The back of the house opens onto a garden of apparently limitless extent.

WITHIN CITY BLOCKS

Then, one day, you go to lunch at the La Rochefoucauld's and find the supposedly impenetrable side of the rue de Varenne opening up to let you in. If anything in that solemn grey street ever caught your eye, it was probably the Italian Embassy—white, with a green trellised court—across the way. Now, you spell out "Hôtel de La Rochefoucauld" in the faded gilt letters above the ponderous oak door that swings wide. Your car makes a leisurely circuit of the paved court, blocked in by the solemn grey house on three sides, by the towering grey wall along the street, and brings you up to the entrance at the left. You are ushered into one of the huge salons, opening up, through French windows, to a garden at the back. For a moment, you are trapped in unreality; the lofty ceilings, the beautiful parquets, the gilded *boiseries*, and the furniture that looks as though it should be roped off and is not; outside, the gardener in his blue smock, the sunlight illuminating the far reaches of the lawn, the lofty tops of the trees. This is not Paris, you think, this is Fontainebleau or Versailles. This is a château with its park—the grandeur, the solitude, the peace. Then you remember that not two hundred feet away is the narrow, noisy street, and the little shop where you are apt to pick up some rare second-hand books.

Another day, you lunch with friends who live on the eighth floor—elevator working well—of a modern apartment-house, off the boulevard Raspail. You stroll out on to the terrace at the back. It takes a minute to differentiate the objects in the depths of green that well up below your eyes. Even when you see, you do not for a moment believe: the low-sprawling convent building, the kitchen-garden with a well and a rope and a pail; and the nuns peacefully dining at long, bare tables under the chestnut-trees. And this, you remark to your hostess, is one of the reasons why Americans are sometimes taken with the mad impulse to put their furniture in storage and struggle with temperamental *chauffebains* and recalcitrant *ascenseurs*.

BELOW NOTRE-DAME

If you are seriously hunting out the picturesque, then you should go and live on the Ile Saint-Louis. This is the island that noses up against the

back of Notre-Dame, the island that the Princesse Bibesco describes in *Catherine Paris* as lying "hugely moored like a galley in the Seine"—with No. 45 Quai de Bourbon as its prow. This is the many-windowed mansion she goes on to describe as gleaming over the water like a ship's lantern; a mill without millstones; a building made like a water-clock to see the time flow by. It sags in its seams, like a derelict ship, but each window frames Notre-Dame. The river wind rustles the plane-trees, and the tugs shout hoarse greetings back and forth. Prince Antoine Bibesco has a fabulously beautiful apartment here; many well-known people have had an apartment here; and you or I, if we have the price and watch our chance, can live here, too. Certainly, it's the most romantic spot, in the midst of civilization, that exists.

Along the north side of the island are mellowed old *hôtels*, of a faded magnificence, which brood in the heavy shadows of the trees. The proportions of these mansions are superb, with windows as tall as a house. The plaster may be crumbling, and a printing-press is very likely rattling away in the court, but there's inescapable evidence of elegance in the curtains of the second floor, perhaps in the beautifully carved old door. Lady Abdy has an apartment on this quay.

Fishing is the really serious occupation of the Quai d'Orléans, around on the sunny southern side, though a number of enterprising members of the neighbourhood carry on a brisk trade in coal and wood in the courtyards through which you pass to find your friends. The houses along here are mostly white, with those smoothly painted green doors that look moulded by hand. The Tudor Wilkinsons have reconstructed the top of No. 18 into a mediæval castle, with furniture and *boiseries* that are pure Gothic, almost to the point of crumbling into dust. The side of the living-room has been replaced by the façade of an old half-timbered house, with the plaster knocked out and strips of glass set in. This room is to the river what the sun-room of an ocean liner is to the sea. The river looks as though it washed the panes.

The Princesse Guy de Faucigny-Lucinge lives in one of the crazy streets that twist around the base of Notre-Dame, in a Renaissance house, with a cobbled courtyard and a well. The rue Chanoinesse is lively of a sunny morning with the housewives of the neighbourhood chatting between their errands to the little stores. Here, unchanged, is the world of Héloïse and Abélard. The Princesse's apartment is properly antique, very elegant and restrained. She lives high enough up to overlook the neighbouring chimney-pots and catch glimpses of the river.

ON THE SLOPES OF MONTMARTRE

Miss Maxwell and Miss Fellowes-Gordon, who used to live down on the quay, now have a whole house in the night-club district of Montmartre. A narrow, yellow-plastered house, with blue trim, which builds up to a studio room at the top, from which you get a view. It (Continued on page 85)



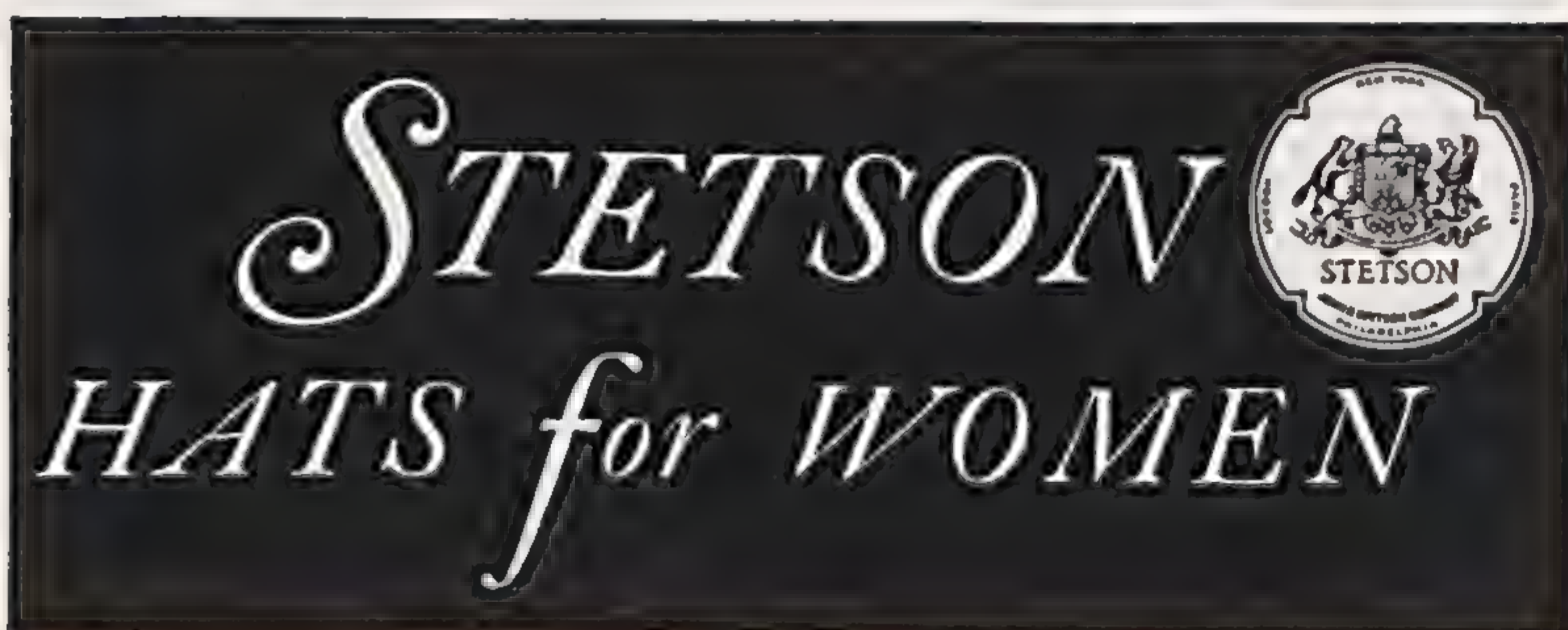
Photograph by Forbath & Rejano

Detail Triumphant

WE'VE OBSERVED the first fashion law of the season, and gone in for beautiful detail in a big way. Just notice these new Stetsons . . . the graceful, uneven brim of COUNTRY CLUB at the upper right. The blocked-in crown tucks of the charming FOUR O'CLOCK. The details of trim . . . smart velvet, pert felt. More important still, are the details you can't see. Details of craftsmanship, of fine materials, of experienced construction, that give a Stetson hat the quality that makes for true distinction. Stetsons are on sale at the better shops everywhere.

JOHN B. STETSON COMPANY

358 FIFTH AVENUE, NEW YORK



B. ALTMAN & CO. announces

"Facsimiles"

**exact copies of famous French
hose at amazingly low prices**



"Give these marvelous stockings safe Lux care"

A famous name in New York — B. Altman & Co.! One of the truly elegant shops. With a reputation for fine quality that it doesn't care to jeopardize.

Founded over 50 years ago — B. Altman & Co. is now serving the smart young fourth generation of New York's most exclusive families.

So a stocking announcement like this is an outstanding event —

Altman now presents "Facsimiles" — the finest of sheer chiffon stockings. Perfect reproductions by Proper of divinely extravagant French hose. For good everyday American prices. Isn't that good news?

They're lustrous wisps of gossamer — copies

of the French originals — with amazingly accurate copies of the latest French clocks. Clocks — so flattering to the ankle — are high in fashion's favor now. The foot is slenderly shaped. The top bells a little for perfect fit and is picot-edged in color.

And they wear in the good American way, Altman assures you. If you're careful to save their *elasticity*. Altman recommends that you wash silk stockings with Lux. Lux keeps the silk elastic — stretchable — as it is when new. So the stockings fit — cling to each curve of the ankle. And wear.

Careless washing will quickly spoil the loveliness — shorten the life — of your stock-

ings. But gentle Lux keeps them like new.

■ *These adorable Paris clocked chiffon sheer hose come in the smartest subtle French colors for day and evening wear, in three degrees of fineness.*



Sisters...

UNDER THE SKIN



Just under our skin there are between 2 and 3 million tiny sweat glands constantly busy secreting perspiration which spreads over the skin surface and evaporates. This is Nature's clever system of regulating the body temperature. But . . . this clever heat-regulating system has an ugly side. Centered under the arm there are 900 of these sweat glands to the square inch. Because air cannot easily get to this little shut-in hollow of the underarm, perspiration does not evaporate easily. Fatty acids are formed which become the source of extremely unpleasant odor.

Women agree that the slightest taint of underarm perspiration odor is inexcusable these days. For it is such a simple, easy matter to protect themselves from it.

A quick fingertipful of Mum to each underarm—and your perspiration odor "problem" vanishes. No fuss, no bother. No time wasted.

You can use Mum any time, when dressing or afterwards. It is perfectly harmless to clothing.



Mum under the arms when you dress—and you're safe for the day or evening! Every toilet counter at drug and department stores has Mum. 35c and 60c. Mum Mfg. Co., Inc., 75 West St., New York, New York.

MUM

TAKES THE ODOR OUT
OF PERSPIRATION



AND MUM HAS NO EQUAL AS A DEODORANT FOR SANITARY NAPKINS. "How I ever got along without Mum for sanitary napkin use I can't imagine now," writes a Mum enthusiast. Careful women surely do appreciate its service in this way.

THE UNEXPECTED PLACES

(CONTINUED FROM PAGE 84)

stands midway in a brief, shut-in street, between the rue de Clichy and the place de Vintimille, with a tiny park where the school children play. On one side is a hall for orchestral rehearsals; on the other side, a dancing-school, all of which adds to the gaiety of Miss Maxwell's parties, which happen practically every night.

Living up on the very top of Montmartre is a bit like living in an Italian hill town. There's all the flamboyance, the gustiness, and the gaudiness that go with a peasant-tourist-artist colony, together with the fabulous beauty that draws people to such a place. It's a strange mixture of artists' shops and gaudily painted *boîtes* and queer types, together with the touching simplicity of a tiny town. The winds of heaven howl around this peak, and Paris lies far below, bathed, alternately, in violet, golden, and rosy glows. Taxis bring you quite easily up to Sacré-Cœur, but, to reach any friends who live over the shoulder on the other side, you have to struggle with muddy lanes and steep, terraced steps, which tempt you to sit down and slide.

Down the muddy rue des Saules, next door, almost, to the Lapin Agile, and jutting over the edge of the hill, is a cheerful green-and-ochre house, with huge studio windows gulping in sun and air on three sides. It's a house that looks as though it should be down on the cliffs above Biarritz; but it's rather a nice idea to transpose all that freshness and vigour into town.

IN CLOISTERED COURTS

As living quarters, the Palais Royal and the place des Vosges are just being unearthed. The place des Vosges is a quadrangle of pink-and-white brick houses, around a green common, way down near the Bastille. The presence of this community in Paris has something of the surprising element of a pink calico patch on a grey broadcloth suit. It is as serene and cheery as Independence Hall. Henri IV. built the quadrangle and lived here, before the aristocracy moved over to the faubourg Saint-Germain. More recently, the place is identified with Madame de Sévigné and Victor Hugo who, in turn, lived at No. 6. It's one of the most charming spots in Paris, and the wonder is that more people haven't found it out. Adjacent is the *marais*, where the aristocracy lived before they lived in the place des Vosges. It's the most tumultuous, the most dramatic, the dirtiest, and, so far as doorways are concerned, the most beautiful quarter of Paris. But no one, so far, has had the courage to tackle this.

The Palais Royal is a closed quadrangle, wedged in between the end of the avenue de l'Opera and the rue de Rivoli. While the place des Vosges is cheerful and pink, the Palais Royal is brooding and grey. Richelieu started it, as the Palais Cardinal; during the Empire, it became the home of famous *cocottes*. Here are the arcades and the gardens where the wicked beauties in their transparent dresses walked. At the end of the century, Bohemian-bourgeois families moved in, and now Americans are discovering the beauty

of the deep-recessed windows, the breathless tranquillity of that immense inner garden, flooded at twilight with a violet haze, the magic pattern of lights at night, in the opposite façade.

It is said, in Paris, that if the Duchesse de X. went and took up her home in one of the pillars that support the elevated-metro of the outer Boulevards, no one would give it a thought, providing she were comfortably installed. Which is no commentary on the character of the Duchesse, but the nearest that Paris comes to being self-conscious about an address. Certainly, none of the Internationals would give the matter a thought, and even the most solidly entrenched of the French have been forced to admit that the horizons of Paris extend beyond the faubourg Saint-Germain, beyond the environs of the avenue Henri-Martin and the Parc Monceau.

All Paris is divided into twenty arrondissements. What with the housing shortage after the War and the example of mad Americans in their eternal quest for hidden beauty, there are only half a dozen of these arrondissements into which you might not, conceivably, be invited for tea. The fact remains, however, that if you want an irrefutably chic address, you will live on a knowingly selected street, in one of three arrondissements: the XVI., VII., or VIII. The XVI. arrondissement comprises Passy and Auteuil; the VII. includes the faubourg Saint-Germain; the VIII. takes in both sides of the Champs-Élysées. Paris, like any place else in the world, has, geographically, a social centre. Throughout the ages, this social centre has shifted, back across the Seine, from the east end of the city to the west, leaving perfectly charming living quarters for newcomers in its wake.

WHY AMERICANS GO THERE

One of the reasons that Americans come to live in Paris is that, no matter what their natures, they can find a quarter, a community, to satisfy their very souls. Paris is a collection of small towns; mediæval towns, village towns, suburban towns, city towns. Each has a distinct character and individuality of its own. If you like gardens and rural atmosphere, you go to live in Passy or Auteuil. If the picturesque is what you search, you live on one of the islands in the Seine, or along the quays. Tradition and seclusion you will find in the faubourg Saint-Germain. If you are oblivious to convention and like the free spirit of an artist quarter, you will live in Montmartre or Montparnasse. Montmartre has winds and a view, and Montparnasse skirts the lovely gardens of the Luxembourg. If space and suavity and elegance make the greatest appeal, then you will make for one of the chic quarters off the Étoile: the Parc Monceau, the avenue Foch (which leads straight to the Bois), and the polite, if slightly bombastic purlieu of the Trocadéro.

Even in smart districts, your guests may be hard put to it to find their way "Down the hallway and through the glass door; across the court and to a door at the right by the fountain; and up five flights of stairs."

A MODERN of the moderns—and, of course, rather young—yet wise enough to claim her ancient heritage of romance! She affects puff sleeves, a frail, demure veil . . . she caps her curls with old Rose Point lace.


And in choosing that most significant accessory of all—the wedding ring—this modern bride is again her mother's daughter. For her ring has a delicate old-fashioned grace . . . that is entirely modern and new!

It's a poem in platinum—a slim, smart circle. It gleams and flashes in perfection of design. Like many good fashions of the present, it is inspired by the past. Yet its exquisite flower-traceries have the simplicity of today.

This is the new "Orange Blossom" made by Traub, house of craftsmen, past masters in the art of adorning

third fingers! It was Traub, in 1915, who introduced the first decorated wedding band. It is Traub, creator of that first Orange Blossom, who now interprets the spirit of 1933 . . . with this exciting and original new ring.

Brides of this fall are invited to see it for themselves, resting in one of those little velvet boxes, together with its matching engagement ring, in the nicest jewelry stores everywhere. We also invite them to write to us for a copy of "Bridal Etiquette." Traub Mfg. Co., 1931 McGraw Ave., Detroit, Michigan, and Walkerville, Ontario.

Illustrated below: The new Traub Ring, in iridio-platinum, hand-etched. Price \$20. There is an engagement ring with the same flower-design to match. The wedding ring also comes partly paved, with ten beautiful diamonds. Look for this mark on every genuine "Orange Blossom" ring. 

HER MOTHER'S DAUGHTER



SUPREME

in FASHION

a pump that really fits

Still the smartest shoe you can wear, this pump of softest suede with accent of silk kid meets all the requirements of chic. Its exquisite workmanship, perfection of detail, and snug-fitting heel exemplify the ideals of quality which distinguish Florsheim Shoes. The Charminel—Style L-14. \$8.50 to \$10



The
FLORSHEIM
Shoe FOR WOMEN

THE FLORSHEIM SHOE COMPANY Manufacturers CHICAGO

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 69)

full lower lip as an experiment and see gentlemen casting glances to find out what change has come over you this evening. If there is a suspicion of a Cupid's bow, make it a devastating reality by rouging high up in the points and then drawing a folded tissue between them. The new little lipstick tissues that come in convenient small packets are a boon in this matter of moulding mouths, because you can have them with you in your hand-bag, to keep your lips in line when you renew lipstick.

Powder shades that look like mistakes by day—greens and mauves and violets—can work miracles under artificial lights. If you don't believe that green powder has any serious place in life, see what a cool, pearly cast it will give to a reddish nose or one of those perpetually flushed faces that always looks hot. Then, there are the roseate shades that cast a glow of their own on a dull skin. And just so that life won't seem monotonous, certain makers of beautiful lingerie are now matching the shades of our underwear to the shades of fine face powder, and what more fancy harmony than that could the most fastidious lady ask?

LOOKING BEAUTY IN THE EYE

Our eyes practically exist these days for the purpose of giving us a chance to do exciting things. Who, for example, will be contented with thin, dull eyelashes, when they can fasten curling, glamorous ones on in strips? Who will endure uninteresting straight ones, when they can be curled up with a little eyelash iron? Who will exist with sandy coloured brows, when a liquid eyebrow darkener will keep them dark and shiny for weeks on end? One young beauty who makes her eyes the focal point of her face has found that a single delicate streak of black through her naturally fair brows gives a vivid accent. Her eyelashes are blued with liquid mascara, and her favourite evening eye shadow is silvered violet, but her effect is ravishing. Another follows the trick of a famous specialist and uses an almost colourless shadow over the entire surface of her eyelids, concentrating a second vividly coloured shadow directly over the pupils. And there are drops that do dazzling things in brightening eyes and accenting their colour, and, since a physician evolved the formula, you needn't be afraid.

As for arms and backs and shoulders, they can't be less than beautiful, with all the things there are for mak-

ing them so. If it is a dinner-party, with no dancing partner to be considerate of, you can smooth on a coat of rich cream that makes you look truly velvet. If you have to think of the gentleman, there are obliging lotions that cling to you and don't come off on him, giving your skin a luminous look the while. Bright nails flourish by night and even burnished platinum tips look festive when you feel in the mood. From Paris come rumours of blood-red nails by night, red to the very ends, with no respite even at the tips. They sound sanguinary, but who can tell? Whatever vagary is adopted, however, all, all should vanish in the light of day, since nothing is sadder than a too-fancy nail in the morning, like brown-edged orchids when the party is over.

IN HER VANITY-CASE

Not only does the lady of the evening appear in all her glory, but she takes adequate equipment with her. She finds that a swan's-down puff, folded into its envelope or flat case, is the most successful means of applying the loose powder she has taken from her dressing-table. She has a fine-toothed comb—if she is lucky, of tortoise-shell with her initials in gold—fitted into its case, or else she is carrying, with blessings for its creator, one of the new vanity-cases that has a comb fitted into its enamelled top.

The rouge in her hand-bag is in cake form, since that is easiest to apply, but it is an exact duplicate of the shade she used at her dressing-table. Even in her own drawing-room, if there is no powder-room adjoining she keeps a puff and a comb in the drawer of her writing-desk, or in an enamelled box near a mirror, so that there is no moment when ravages can not be repaired. And one New York hostess, whose flat has its own outer foyer, has beneath a beautiful Venetian mirror, a carved box in which initiated guests know that they will find the necessities of beauty at hand to repair any damages that may occur in transit. And that lady, my dears, is kind as well as beautiful, and there is a happy moral note upon which to end this frivolous fable.

Note: Vogue will be delighted to give the names of any preparations referred to in this article, and the addresses where they may be obtained, upon receipt of a stamped, self-addressed envelope. Address Vogue's Beauty Editor and specify in which you are interested.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter. (2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer of interest to its readers.

Now you can bring back NATURAL COLOR to GRAY HAIR

*...without the use of DANGEROUS DYE
...in the privacy of your own home*

TEN little drops of a precious golden fluid—and your hair begins to glow with its natural, youthful color! That is the miraculous discovery of Carmelita Gomez, who from far off Trinidad, brought us this native secret.

American business provided the means, the facilities for research. Then came months filled with many disappointments, with grim determination at last rewarded.

Absolutely Safe — Harmless

Now—imprisoned in a bottle—is this miracle of science. Safe, harmless ingredients used for skin and scalp disorders are combined in a bland golden fluid to bring back all the youthful beauty of your natural hair coloring—all the sheen and high-lights of young, healthy, beautiful hair so perfectly and permanently that even a microscope could not reveal the secret.

If you are one of those who revolts against the use of dangerous dyes and "restorers," you need no longer tolerate the

premature aging caused by gray hair. Grayban, by an entirely natural process, brings back your own true color—permanently, beautifully. The same golden liquid renews the color of blond hair, brown hair, black hair or auburn hair. There are no harsh or injurious substances in Grayban. It is absolutely safe even for the most delicate hair texture, even for hair that has already been bleached, dyed, waved.

Easy to Use in the Privacy of Your Own Home

A few simple applications of this precious fluid and your hair grows young again—all the beauty of its natural color renewed! All its lustre and softness restored. You are certain of success with Grayban—no possibility of those ruinous mistakes that take years to correct!

Grayban, the miracle of science, is already being sold at the best stores. If your favorite store cannot supply you, send the coupon below direct to us. Grayban is sold on a money back guarantee.

... GRAYBAN is the first product for imparting color to hair that has ever been given the seal of approval of the Good Housekeeping Bureau. Conclusive evidence of Grayban's unflinching dependability.



GRAYBAN

To Banish Gray Hair

THIS COUPON IS WORTH \$2.00 for a limited introductory period

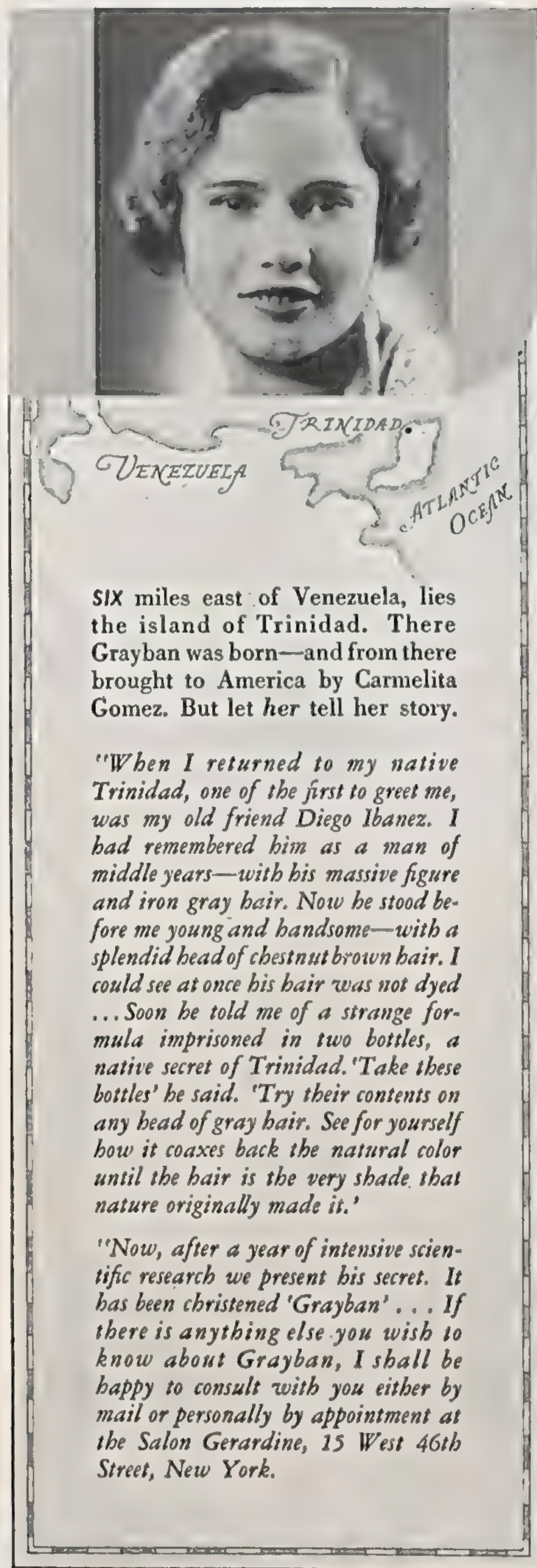
The regular price of Grayban is \$5.00. For a limited time you can buy it for \$3.00, from your dealer or if he cannot supply you, order direct—Grayban, Inc., 122 East 42nd St., N. Y.

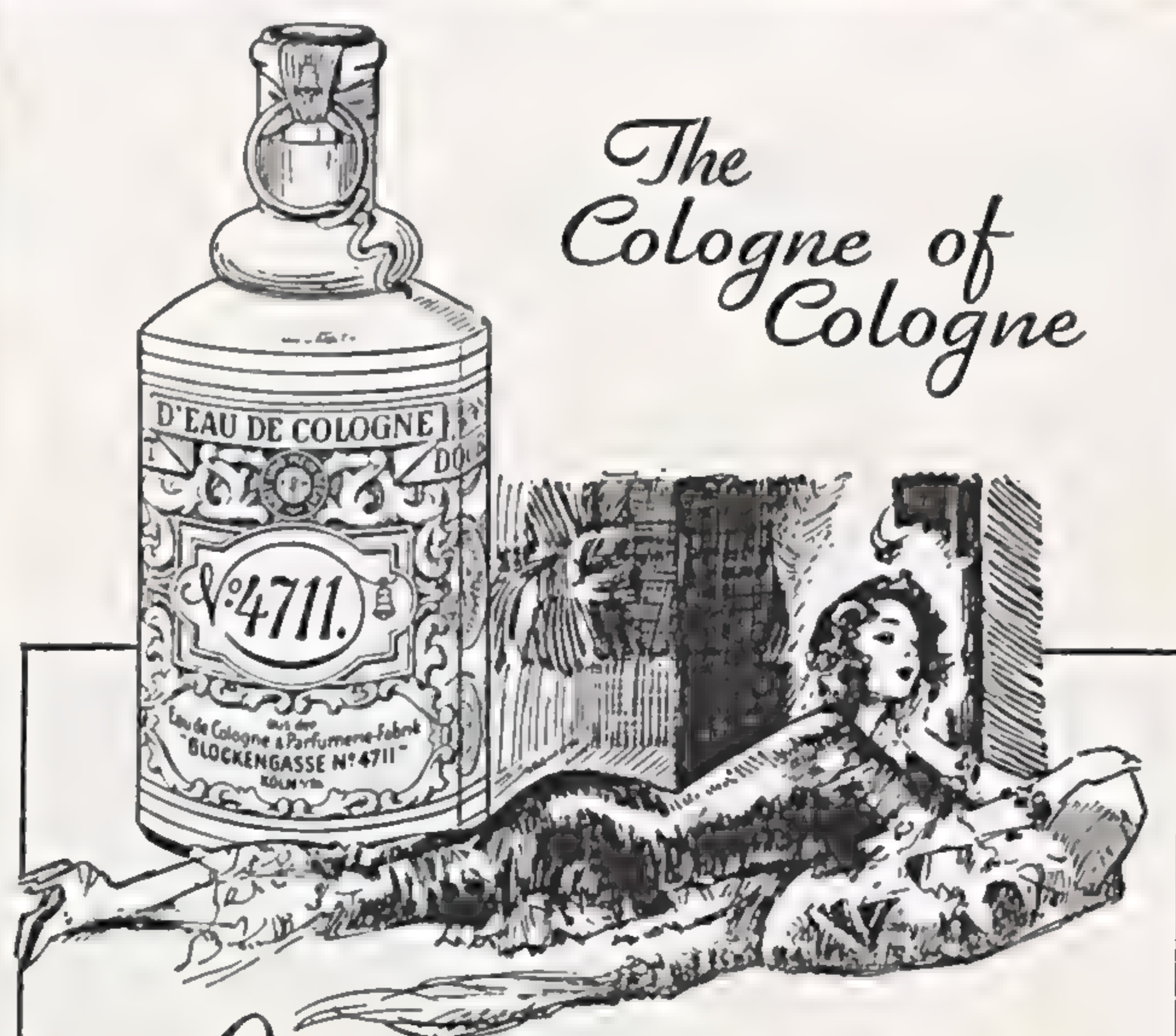
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*The
Cologne of
Cologne*

*Luxuriously
Refreshing..*

Be it in salon or boudoir, sophisticated femininity has learned to appreciate the delightful aroma of "4711" Genuine Eau de Cologne and to rely upon its exclusively invigorating properties—as a "pep-up" to jaded energies.

A few drops of this world-famous toiletry sprinkled on the palms of the hands and inhaled or applied to the forehead banish all psychological effects of fatigue instantly.

Make the internationally known Blue and Gold label your guide for all that you require in fine toiletries—there is no substitute for the quality and virtues it identifies.

*Other toiletries bearing the famous
"4711" Blue and Gold Label.*

"4711" Bath Salts	"4711" Frozoclone
"4711" Superfatted Toilet and Bath Soaps	"4711" Cold Cream (Cleansing)
"4711" Talcum and Bath Powders	"4711" Double Shampoo Powder
"4711" Transparent Glycerine Soap	"4711" Liquid Glycerine Soap for Shampoo
"4711" Matt-Creme (Vanishing)	"4711" Portugal Hair Tonic
"4711" Allweather Cream	"4711" Shaving Cream

4711
Genuine
Eau de
Cologne
Blue & Gold Label

MUSHROOM DISHES FOR THE HOSTESS

MÈRE CLOTILDE is famed in all the Embassies of Paris for her smile and her "filet sauté avec champignons," or steak with mushrooms. Her restaurant accommodates barely fifty persons. The kitchen, a mere alcove in full view of all the diners, contains but one small coal-burning stove; sausages hang from the rafters, and the walls are lined from floor to ceiling with drawers filled with supplies. Four long marble-topped tables, inured to hard, long usage, satisfy her guests, who do not come here in search of chic.

To know her is a password to the company of international gourmets. She, herself, a buxom, rosy-cheeked Frenchwoman, makes the change, smiles at all her guests, and greets her favourites with a hearty hand-clasp, while between times she mixes salads and supervises her cook. The waitresses are her daughters and her nieces. Her father, with his chattering parrot perched on his shoulder, and her black-moustached husband, draw the red wine from the great vats that come from the near-by Halle de Vin, or wine-market of Paris.

We are still comparatively unaccustomed to the many uses of mushrooms, and we do not value the tang of a few or of imperfect ones. The Continental cook rightly prizes the addition of a half-dozen to a sauce or soufflé or casserole. We unconsciously read "mushroom under glass" into our thought of them. We should be encouraged to their more general use, for the subtle richness that they suggest.

A pound may be used, in various garbs, for several meals. Before use, mushrooms should be peeled and placed in water with a slice or two of lemon, for ten minutes, to retain their whiteness. Use the best and largest for the delicious and universally popular broiled mushrooms on toast. The stems and smaller ones can be used for chicken à la king, creamed mushroom soup, and in the following recipes. The peelings, after washing, can be dried in the oven, stored in an air-tight jar, and used in future soup stock or spaghetti sauce. Young, freshly gathered mushrooms require but five minutes to broil or sauté in butter; but, for flavour only, longer cooking does no harm.

MUSHROOMS WITH WILD RICE

Wild rice, native to America, is unobtainable in Europe and, alas, too little known to many of our hostesses. It possesses a distinctive flavour and offers more in food value than does the polished white rice. Our great source of supply is northern Minnesota, near the Canadian border, where the harvesting is done by Indians living on the reservations. It is delicious with duck, especially cooked as follows. To six cups of swiftly bubbling water, two teaspoonfuls of salt and one cupful of wild rice are added. This is boiled for twenty minutes and stirred occasionally to prevent scorching and lumping. In the meantime, a dozen mushrooms, with both stems and caps, are sliced and then simmered in butter for five minutes. The rice is drained and the mushrooms and liquor, together with a half-cupful of cream and pepper to taste, are added;

then the mixture is left standing over hot water for at least five minutes before it is served.

SOPHIA'S STUFFED MUSHROOMS

The old Negro Mammy who originated this delicious recipe piqued the curiosity of many illustrious guests. She first peeled a dozen large mushrooms and placed them in lemon water. Next, the stems were chopped and added to a cupful of finely minced pork and half a cupful of fine bread or cracker crumbs. This mixture was seasoned with a half-teaspoonful of sage, a quarter teaspoonful of paprika, a pinch each of powdered marjoram and thyme, a half-teaspoonful of salt, and one tablespoonful of minced parsley. The whole was then moistened with bacon fat or butter. This stuffing was heaped on the drained mushrooms, which were then placed in a casserole or baking-pan with sufficient water to prevent burning, and baked for ten minutes. They should be served on circles of toast, with the pan juice poured over each mushroom. Candied sweet potatoes and watercress make an excellent accompaniment.

MUSHROOMS VERNON

One-half pound of large mushrooms are peeled and placed in lemon water. After washing and chopping the stems, two tablespoonfuls of minced parsley, three tablespoonfuls of chopped shallot, four tablespoonfuls of cracker crumbs, paprika and salt to taste, and a quarter of a pound of melted butter are added. The mushrooms are then drained, filled with the mixture, and broiled for five minutes. They are served on toast or in a hollowed loaf of bread fried in deep fat.

CASSEROLE OF VEAL AND MUSHROOMS

In Normandy, there grows a wild mushroom, deep yellow in colour, bell shaped, and highly acid. It is called *gironelle*. It is used for this excellent Norman dish, but we can substitute our own domestic variety with the addition of some lemon slices. To make it, two pounds of veal cut in two-inch pieces are rolled in salted flour. These are seared on all sides in a little hot fat. Having thus enclosed the juices, if the veal is placed in a casserole, or in a Dutch oven on a low, open flame. It should be covered with water or stock, then a bay-leaf and two sprigs of parsley are added, and the mixture is cooked at a slow temperature (275 F.) for one and a half hours. At the end of the first hour, a dozen small peeled onions, a third of a pound of mushrooms, and three slices of lemon are added. If the water does not cover the whole, sufficient hot water to do so should be added. Just before serving, the lemon is removed, the sauce thickened with two tablespoonfuls of flour mixed to a smooth paste with water, and, lastly, a half-cupful of hot cream is added.

SOLE BIZY

To make this, four lemon soles are simmered in lightly salted water. They are then (Continued on page 95)



A MOVING SCENE
ON OCTOBER FIRST

THE HORRORS OF MOVING

THE actual moving of household furniture from one place of abode to another is usually an unpleasant and fatiguing experience. At no other time are bad housekeeping, lack of system, and neglect of personal property so glaringly revealed. Yet, even moving can be systematized. A family can fold up its tent, can settle in a new home comfortably and smoothly, without a death or a divorce, if some one will use intelligence and foresight.

Moving is a job, like any other, and it is also a test. The mistress of a house who has made a rule of "everything in its proper place," all household effects kept in good condition, all useless articles of every kind eliminated every six months, will face this situation unruffled and confident. This moment will reveal just how well or how carelessly she has trained her servants and how intelligently and wisely she has brought up her children. If the youngsters have been disciplined to considerate and useful habits, they will now have an opportunity to be of real service, instead of being irritating nuisances.

Efficiency in housekeeping, every day, through the year, greatly reduces the problems of moving, and the efficient housewife does not need much advice. But she is such a rare woman that we may ignore her. Let us give some suggestions to the larger group whose hearts and hands are willing, but whose imagination has run to the more romantic experiences of life.

WHAT TO LOOK FOR

When one goes house hunting or apartment hunting, it is always profitable to keep in mind, not only the number of rooms needed and the living arrangements of the family, but also the adaptability of your household goods to their new environment. Have you many books? These will need wall-space. This space can be doubled, however, by carrying the bookcases right up to the ceiling, if the arrangement permits. Have you a grand piano? If so, do not forget that a good piano needs proper care to ensure its value. It should never be placed near a window which is likely to be opened or near a radiator. The drying effect of steam-heat and the extreme changes of temperature are ruinous to a fine instrument.

How will you place the beds so that they do not face the windows and are not crammed into a corner against the

wall? Air should circulate over a bed, either across it or from head to foot. Carry a mental picture of your belongings and, in addition, take their measurements with you. Many small rooms can be so cleverly arranged that their smallness becomes coziness instead of crowdedness.

In selecting an apartment, try to picture your family and furniture living there. Then, when the decision is made, plan out each room as a decorator would. This is not difficult and will, perhaps, amuse you. You may decide to take a desk from this room and place it in that room, but be sure to measure the sizes well in advance, so that, when the pieces are finally placed, you will not learn to your utter consternation that the plan has collapsed. Later, you may decide to switch things about, but, for the immediate moment, on the actual moving day, this order of procedure will eliminate endless confusion.

WHEN ABSENCE MAKES YOU FONDLE

The first objects to dispose of are the members of the family. If Aunt Lucy can keep the twins for a couple of days, and Dad be persuaded to take that particular week off for his annual shooting trip, the whole procedure will be simple. Nanny can manage the baby, and Tom can run errands and pack the medicine box. Adults who refuse to be reasonable and considerate should be gotten rid of, if possible. For forty-eight hours, the fewer mouths there are to feed, and the fewer beds to make, the better.

Unfortunately, we can not dispense with food for any length of time, so the kitchen department must function almost continuously. Breakfast must be served in the old home and dinner in the new. The cook must make a list of the few essentials—crockery, pots and pans, knives and forks, spoons, pepper and salt boxes, can-openers, and other necessities—and these relatively few things should travel, literally, in her two hands. All the rest of the kitchen equipment can be packed in barrels twenty-four hours earlier, and the barrels should be marked and left ready to be the last thing placed in the first van-load. Remember that the first thing in the van is the last thing out of the van. It is a good idea to have the servants' furniture put in first, as this will not be needed before evening.

Blankets (Continued on page 94)



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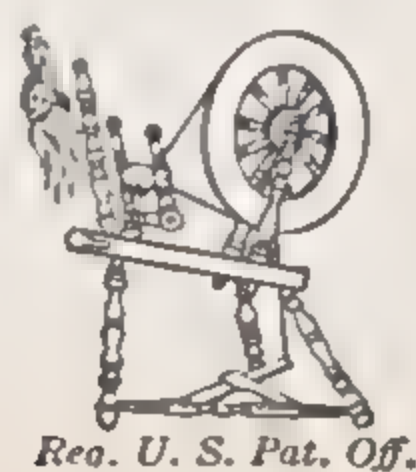
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THE HORRORS OF MOVING

(CONTINUED FROM PAGE 91)

should be packed in one trunk and marked. Soiled bed-linen and towels should be folded and placed in the hamper to be called for by the laundry early in the morning of the day set for moving. If the new apartment or house has been freshly painted and is clean, the closets and the shelves should be freshly papered in advance. And it is wise to have the better dining-room china, glass, and breakable ornaments packed and unpacked by professionals as early as possible. In this way, the many barrels and the quantities of packing materials can be disposed of before the rooms are filled with furniture and trunks.

Another nerve-saving and time-saving arrangement is to have all paintings and prints transported in the first van-load. Left lying about the floor, they are in great danger of having frames and glass broken. Have them hung temporarily on the new walls. This gets them off the floor of both houses and, in addition, allows you to place them on the new walls at your leisure. The balance of well-distributed wall decorations is a matter that can not be accomplished without time and trouble.

Perhaps you already surmise that it is easiest and safest to move on two consecutive days. Vans are usually paid by the hour or by the load. Under either arrangement, the additional cost is inconsequential. On the first day, move pictures, china, glass, breakable ornaments, and the trunks containing all the linen and blankets except those required for immediate use. This linen should be placed in a large bag or a small trunk, entirely separate from the rest—sheets, pillowcases, towels, table napkins, just the necessary amount for the first two nights, and a few dust-sheets and dusters. With these, send the books and bookcases.

THE FIRST DAY'S SCHEDULE

During that first day, with experienced help, the pictures can be hung temporarily, the china and glass unpacked, and the barrels returned to the warehouse. The larger bulk of the family linen can be placed in the linen-closet. The kitchen utensils can also be placed in the kitchen cupboards. The trunks containing such household goods can then be retired to the cellar or storeroom, leaving the floor space clear for the incoming furniture. And, as it is unwise to leave all this property in an unoccupied house or apartment, with this first load move the contents of one servant's room and have that maid sleep in the new apartment.

There are various methods of putting away draperies. The correct manner is to arrange a large clothes-closet with a thick, round pole across its length and placed very high. Over this pole, the curtains are hung very smoothly, one over the other. Then, the entire lot is covered with coarse, unbleached muslin, pinned or sewed together at the sides and at the bottom. But it may be that there is not sufficient closet room for this purpose, and the alternative is to pack curtains and portières in a wooden box at least sixty inches in length, thus avoiding

the need of folding the curtains lengthwise. If it has been possible to place expensive draperies in a closet hanging over a rod, leave them as they are and have the rod sawed off at each end. The curtains may then be carried to the van by two men and laid on some large piece of furniture. At the other end of the trip, they are hung temporarily in another closet or laid on top of the grand piano.

Here is rather a neat trick for transferring your dresses. Leave them on their respective hangers. Having spread a sheet over the bed, place one dress on top of the other. Tie the hooks of all the hangers together, fold the sheet over the dresses, and pin it together with safety-pins. This long, limp bundle can be thrown over any strong arm and moved in a motor or taxi, and the dresses and coats may be hung up in the new closet in an unbelievably short space of time. This does away with tissue-paper, packing and unpacking, and saves ever so many hours of work.

The less trunks used, the better, for trunks stand about the rooms occupying much-needed space. If you feel that you must use trunks, have them brought in the back entrance and placed in the dining-room, which is usually near the back entrance. Here, they can be quickly emptied and gotten rid of.

TIPS ON TRANSPORTATION

Mattresses are quite a problem. We do want them kept clean, and, if the mover grabs one and throws it over his shoulder, there is no telling where it will rest before it is finally replaced upon the bed. Passing along city streets, one actually sees mattresses lying on the dirty pavements, with the moving-van near-by. This unpleasant possibility can be avoided by ordering from any hardware or large grocery shop a dozen or so of the largest and heaviest sheets of wrapping-paper and cord procurable. The mattresses are rolled, tied tightly with twine at each end, then rolled in paper and tied again. In this way, they become a solid mass, far easier to handle and protect from dirty fingers than when they are flat, and they can stand up temporarily in any corner.

Lamp-shades are another source of worry. Transferred without protection, they are very apt to be bent or soiled. They should be packed in advance in large boxes, the smaller shades resting inside the larger ones. Then, being both expensive and fragile, they should not be unpacked until the house is fairly well settled and things generally cleaned up.

Unless one is moving out of town, the piano should be moved by specialists. These men are experts and work in lightning time. They bring with them an enormous padded car, and your piano travels without receiving the tiniest scratch, and the additional cost is a minor one, wisely spent.

The medicine bottles and toilet bottles from the different bathrooms should be packed in small wooden boxes, which can be obtained from your grocer. If kept in a standing position, the (Continued on page 95)

THE HORRORS OF MOVING

(CONTINUED FROM PAGE 94)

bottles need not be opened and require no covering. You may have a sad experience if you give them to the professional packer of china and glass, for, without warning, he will probably empty them—perhaps of expensive lotion or perfume. The wooden boxes, with bathroom scales and stools, can go along with the first shipment.

THE SECOND VAN MOVES ON

We have now listed the contents of the first van-load. From now on, much confusion can be avoided by loading the contents of an entire room, with, perhaps, that of a second one in which the furniture is quite different. A good beginning is the dining-room, completed by the kitchen tables and chairs. Moving men are experts of a sort, but are not often acquainted with discriminating taste. However, dining-room furniture has for them a distinct character, as have kitchen chairs and tables. These they can easily place in the proper rooms in the new house, without continuous directions. Then, ship one bedroom complete, followed by the contents of the library. These again are distinctive pieces and not easy to mix up. The drawing-room furniture is not readily mistaken for the nursery outfit, so let them travel

together. If possible, send some responsible person, well instructed, to await the arrival of the van. Let him watch and caution the men not to abuse the furniture or place it incorrectly. Failing in this, a little plan drawn on paper and given to the head man in charge, lined with a five-dollar bill, will often do the trick. The entire contents of a six- or seven-room apartment will fill a large van three or four times, so, by judiciously selecting contrasting types of furniture and having them make the journey together, the possibilities of finding the baby's crib in Mother's bedroom is minimized.

PUT IN YOUR ORDER

Still another helpful plan is to make a list of the necessary groceries to be delivered at the new address in time for the cook to unpack and start work on the evening meal: ice, shelf paper, toilet-paper, milk, cream, butter, eggs, bread, oranges, pepper, salt, vinegar, oil, flour, cereals, cheese, canned soup, pork and beans, spaghetti, apple sauce, matches, candles, soaps of various kinds, ammonia, Saratoga chips, coffee, tea, and sugar—lump, powder, and granulated. These are all staple foods and can be ordered in any quantity.

MUSHROOM DISHES FOR THE HOSTESS

(CONTINUED FROM PAGE 90)

drained, placed on a platter, and covered with a sauce made in the following way. The meat from a two-pound boiled lobster is removed and chopped. Then a dozen mushrooms are sliced and sautéed in butter. The lobster and mushrooms are added to three cupfuls of bechamel sauce. This is poured over the fish, dotted with butter, dusted with two tablespoonfuls of grated cheese, and placed under the broiler for one minute. Halibut steaks may be substituted for the sole.

MÈRE CLOTILDE'S STEAK

A clove of garlic or a tablespoonful of chopped onion is sautéed in four tablespoonfuls of melted butter for two minutes. The garlic is then removed, and four mushrooms, chopped very fine, are added to the flavoured butter; cook with constant stirring for two minutes. This sauce is then poured over an individual filet steak, broiled or fried to the degree that you enjoy. Sirloin steak is quite as good. At least two heaping tablespoonfuls of mushroom sauce should be allowed for each person. You, of course, will have salted your steak; the Frenchwoman adds no salt to the mushroom and butter.

MUSHROOM EGG SURPRISE

To make this entrée, six fresh mushrooms are prepared and cut in small pieces, then sautéed in butter for five minutes. They are then sprinkled with flour, and one teaspoonful of salt, a dash of pepper, and two tablespoonfuls

of minced parsley are added. One cupful of stock or rice milk is added gradually, and the sauce is stirred constantly. It should be cooked over boiling water for five minutes, then six hard-boiled eggs, cut in slices, are added. This should be served on rounds of toast, garnished with a little of the egg yolk, poured through a strainer.

FRENCH BLANQUETTE OF CHICKEN

The ingredients for this dish include one cold cooked chicken, four fresh mushrooms, one pint of chicken broth, and the yolks of two eggs. The mushrooms are simmered in the chicken broth till they are tender, when the chicken, sliced into delicate pieces, is added. This is cooked gently till well heated, then the beaten yolks of the eggs are stirred in gradually. As soon as the sauce is creamy and smooth, it is seasoned with salt, pepper, and lemon-juice.

CHICKEN À LA CRÉCY

This is a favourite dish in Flanders. To prepare it, one first fries one-half pound of bacon, chopped with a dozen small onions, a dozen small mushrooms, two carrots, and six chestnuts, cut into dice with two ounces of butter. The meat from a large cooked chicken is cut up, simmered in broth for half an hour, and added to the first mixture. This is seasoned with salt, pepper, mace, and a glassful of cooking sherry. It is then covered and cooked for forty minutes.

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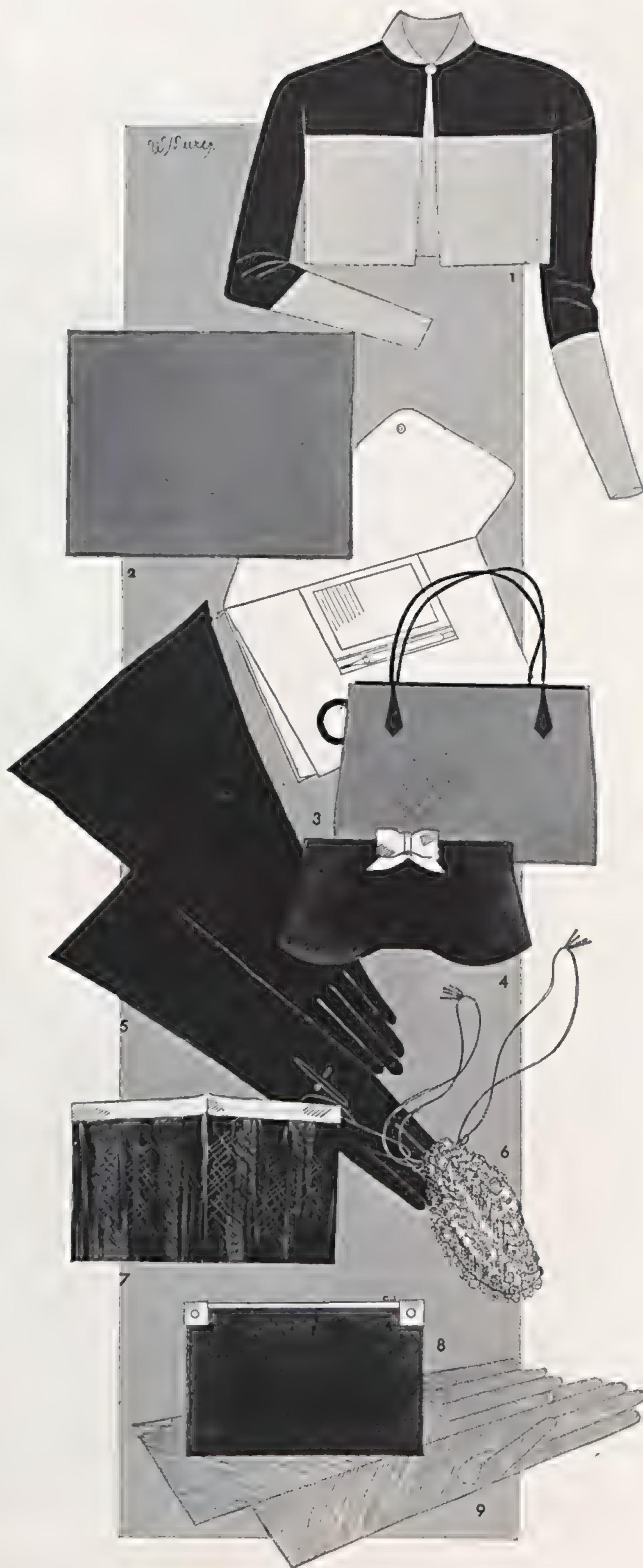
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4. A silver bow clasp is smart on this black antelope bag; Bonwit Teller

5. Black velvet gloves—smart for very special afternoon wear. These have a nice flare in the cuff; Franklin Simon
6. A white beaded evening bag like a tobacco-pouch. It will hold quantities; from Milgrim
7. A metal bar across the top of this stitched brown suède bag makes it look very modern; from Best
8. This black tongo leather envelope bag has a silver top; Milgrim
9. Corduroy makes these Grewen sports gloves; in black, brown, wine; Altman

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2. Trust Reboux to put a bow in an unusual position—observe the one on this black felt and grosgrain hat; Altman
3. A gem of a tailored blouse, of white shirting with a stitched collar; Best
4. The sleeves and buttons should win you over to this white rough crêpe blouse; from Altman
5. Like a French student's cap is this black antelope sectional beret; Altman

6. Felt again! Here, in a two-toned, very modern pyjama slipper; from Best
7. Tortoise-shell tops this envelope bag of brown antelope; Bonwit Teller
8. A beautifully simple white gold wrist-watch—one of the famously accurate Omega timepieces—the watch family used for timing the Olympic games; Udall and Ballou
9. And here is one of the smallest watches in the world—another Omega, three-eighths inches wide; a gold-and-white gold bracelet; Udall and Ballou

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LINGERIE FOR A NEW SEASON

THE only trouble with the new nightgowns and negligés is that you can hardly resist the temptation to wear them as evening clothes. You might even pull one of them out and wear it as an evening dress by mistake. Not that any one would know the difference; not with some of the crêpe satin nightgowns and the velvet negligés the *lingères* are showing this year.

We've had long nightgowns before, and fitted nightgowns before, so what, you may wonder, is the news about these? Hunt up an old nightgown that you bought two years ago, and you'll see. It's long, yes—to your ankles. And it is fitted, after a fashion; but you can find plenty of fulness each side of the ribs. Nightgowns used to start at your shoulders and go down, scooping in a little at the waist, but hanging on to you, rather limply, from the shoulders. The new ones start at the ground and build up. They swoop from your toes to the waist, clinching firmly around the ribs. From that point, they glide up smoothly to land on the shoulders in a great flurry of ruffles and frills. The higher the interest, the newer the gown.

These nightgowns and negligés catch your imagination. You find yourself cast in new rôles. There's Hélène Yrande's white triple voile gown (illustrated on page 62), with the childish, high, round yoke of beige point d'esprit. Ruffles of the voile flutter over the shoulders, and it has a childish sash tied at a high-waisted line. This transports you to a world of lavender-scented sheets, mahogany four-posters, and honeysuckle clambering over the back porch. In Olga Hitrovo's aquamarine chiffon nightgown, you feel like Elaine. It sweeps from the ground, sinks in at the ribs, and fastens on the shoulders, the front and back sections falling over into fichu points. Lace point d'esprit (meaning Alençon incrustations in point d'esprit) outlines the armholes and the fichus. Tonkonoguy's pale apricot crêpe satin negligé (also illustrated on page 62) has deep Alençon incrustations and nasturtium-flower sleeves. It's a gay, mad, Lillian Russell sort of thing. Annek's two-toned crêpe satin negligé with triple-puff sleeves (illustrated on the same page) and Bialo's utterly plain, jewel coloured velvet tea-gowns make you feel like swanking through Italian castle halls. They have that stark, clean-cut, beautifully timeless quality that makes them right for castles, mansions, or modern apartments.

FOR BREAKFAST IN BED

The most appealing garment of all is Hélène Yrande's pink broadcloth bed-jacket. Yrande makes both bed-jackets and dressing-gowns of broadcloth, and the mere idea suggests that fresh, tailored quality of men's dressing-gowns, even though it's actually a chiffon-broadcloth that Madame Yrande uses. It's a waist-length fitted bolero, has a bateau-shaped turn-over collar and yoke, is lined with mouslikasha, and fastens up on the shoulder with one big button. It takes you back to the pink-and-white order and freshness of your nursery. It's sophisticated, in the way that well-dressed

children's clothes are sophisticated. It's a pet.

Then you see Novossé's beige *laize* nightgown, with a deep, draped, and incrustated chiffon yoke, the colour of a Jack rose—startling, but somehow intriguing. There are lovely, utterly simple crêpe satin gowns, too, and then there are the filmy chiffon gowns, into which delicate lace incrustations seem to melt. Annek, Hitrovo, and Krivitzky have some of the most irresistible of these.

Sheer fabrics incrustated with gossamer laces are the new trend. A great quantity of lace is being used, and lace blends subtly with chiffon and georgette crêpe and voile (called "ninin" in America), as it does with nothing else.

Crêpe de Chine with lace incrustations and lace-and-satin combinations have to be done in a new and special way to look right. Écru and ochre laces plastered all over thick, glossy pink satin undergarments look heavy, as never before. One of the several exceptions to this rule that we have just been laying down is Hitrovo's gleaming ivory satin gown with an Empire-princesse line, a *capuchon* neck-line, and deep Racine *épaulettes* (Lord and Taylor has this). But there you are—it's lace and satin put together in a new way. Supple crêpe satin with lace dyed to match, or in nearly the same shade, is another matter that belongs in the lace-and-chiffon category of soft, subtle effects.

Sometimes, you see a combination of materials—a chiffon yoke in a satin slip, or a chiffon jacket with a crêpe satin gown—but most of those patchwork incrustations that we used to feel so proud and genteel about look definitely *passé*.

CHIC SIMPLICITY

If it's sturdy crêpe de Chine or elegant crêpe satin that you want, then have them plain. But *really* plain; no hand-work, no lace, no trimming of any kind. Yrande's superb crêpe satin nightgown in pale apricot (call it a negligé, call it a dinner tea-gown, call it what you like) has a shoulder-cape and a sash, but it's all of crêpe satin and nothing else. (This is illustrated on page 63.) Bialo's white crêpe satin gown has a bias cut, a *capuchon* neck-line, and not so much as an initial by way of adornment—nothing but the faggotting with which the sections are joined. The time is approaching when you wouldn't dream of having a little hand-work motive in the front of your nightgown—any more than in your evening dress. Which helps to explain why nightgowns and evening dresses so easily get mixed up if you don't watch out.

Sheer fabrics may prove a bit of a shock when you first put them on, but you'll get used to that. Time was when ladies went to bed in cambric, you recall. Nor is chiffon so perishable as you might think. Besides this, there's Bianchini's thick washable chiffon. For daily wear, triple voile, or, better, quadruple voile, is ideal. It's durable, it washes beautifully, and you hardly know you have it on. For practicality predominant, have plain, tailored crêpe de Chine. (Continued on page 99)



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LINGERIE FOR A NEW SEASON

(CONTINUED FROM PAGE 98)

Almost any colour is good, so long as it has the pale, translucent quality of colours in a sea-shell. All our old pinks and peaches and bananas are best when diluted, even to the point where the material looks white with a drop of colour dissolved. The newest colour—*blanc bleuté*—looks as though one drop of bluing had been dropped into a bath of white starch.

The yellow tones and the yellow-tinted shades are the most popular, with pale apricot the newest of these; also the tea-rose and peach shades. There are some real pinks, but even these look as though a drop of lemon-juice had been squeezed in.

White is still the smartest of all; but it must be all-white. There's something incredibly fresh and delightful about white lingerie trimmed with real white lace. Krivitzky's white georgette crêpe gown with beige Alençon lace sleeves and sash (shown on page 62) is an exception to the all-white rule, because it's fresh, and ethereal, and original. Some all-white effects are young and virginal, like Novossé's white georgette crêpe gown with a broad, triple *colletette*, each layer edged with real Valenciennes; or sophisticated, like Krivitzky's white satin slip with a deep, rounded, white lace yoke.

To sum up: *blanc bleuté* (featured especially by Jane Gramond) is the newest shade; all-white is the smartest; and, as for the popular yellow-tinted shades, pale apricot is the newest of these.

SHEER LACES EVERYWHERE

Alençon is used in quantities as never before. It blends in colour and consistency with the sheer materials as does nothing else, and the cut-out patterns merge into the goods without causing any sharp dividing. The Alençon imitations tint beautifully, and lace dyed to match your lingerie is both smart and correct, this year. Jane Gramond makes a great feature of laces dyed to match her lingerie sets in yellow-pink and bluish-white. Malines is also used, and there's a point d'esprit lace that is new and gives the sheerest effect of all—a point d'esprit ground with an Alençon pattern encrusted along the edge. Some people are investing in real laces as a way of taking advantage of the depression, and, if you want white lace, it *should* be real. There's something fresh and guileless about simple pink crêpe de Chine underthings edged with real Valenciennes; they are among those classics that never pall.

Whatever is true about the cut, colour, and material of nightgowns is true of combinations and slips. We haven't made any point about material being cut on the bias, but bias cut is still at the bottom of all the lingerie made to-day. Slips and combinations are usually made on the bias, they dig in at the ribs, and they have a high-waisted, often an Empire line, with a great deal of bosom emphasis through encrusted rounded sections or deep lace yokes. The tops of slips are like brassières. A straight edge to the top of your slip, showing in the neck-line

of your dress, looks wrong; a curved line looks new and right and is more becoming. However, with the new dresses creeping up around our chins, we shan't have to worry much about that. It's just the idea. Cadolle's slips are particularly interesting, this year.

The French *lingères* say that they make many more slips than combinations. The reason is that combinations feel too barelegged under dresses that reach half-way to the ankle. And lingerie panties are being replaced by silk-jersey pants and knickers, which women seem to like. You can always have panties to match your slips, of course, and that's what the well-dressed women ought to prefer—the simplest kind, cut on a V, so that they encase your thighs smoothly.

Bialo buttons chiffon panties, trimmed with shadow lace insertions, onto a waist-length chemise to match—just like children's underclothes. She calls it a "depression" set, bless her heart! And she says that, without the top, these are good for evening wear.

Time will tell whether it's an extravagance or a saving—but, without our quite being aware of what is happening, we are going in for lingerie ensembles. Nightgowns have separate jackets to match; even slips sometimes have these—which, by the way, is one method of getting yourself a charming *négligé* inexpensively. Every one, and Jane Gramond in particular, features nightgowns with jackets to match. They cross at a high waist-line, or they tie around a high waist-line, and they have cape or puff sleeves. Bialo's flower-printed pink chiffon nightgown with an almost full-length coat to match is a great favourite. Both the nightgown and the coat are trimmed with frills of the chiffon, and it's a lovely, unusual thing.

Just to show what we're coming to, consider the Bialo set, to be found at Saks-Fifth Avenue. It starts with a cream lace apron slip that crosses at the back, ties around the waist with pink satin ribbon, and has pink shoulder-straps. Over it goes an ankle-length cream lace apron-garment that crosses in front and likewise ties with pink satin around the waist. With the two of them, you have a *négligé*; without the slip, you have a nightgown. But that isn't all the story: the lace *négligé* is sleeveless, and, in case you're feeling chilly, you slip into a satin *négligé* that has tremendous sleeves and plenty of "line." It's in the same colour as the pink satin ribbon on the lace things, and so gives you a complete and utterly beguiling wardrobe for indoor wear.

ROBES FOR LOUNGING

The lounging pyjama is replaced by what we have christened the lounging robe. It's of satin, or it's of velvet. It is starkly simple in line, though it invariably has impressive sleeves. It goes on like a dress, or it wraps around and fastens with girdles and such things at the waist. These lounging robes are really glamorous clothes. And, whether you have a new winter coat or not, you feel that, to bring your wardrobe up to date, you must have one of these.

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Stores Limited, 17
St. Paul St.
TORONTO
The Robert Simpson
Company, Limited,
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Limited

QUEBEC
MONTREAL
Henry Morgan &
Company, Limited,
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Montreal Limited,
The T. Eaton Co.,
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Jas. A. Ogilvy's Ltd.

QUEBEC
Myrand & Pouliot,
Limitée, 205-215
St. Joseph Street

SASKATCHEWAN
SASKATOON
Hudson's Bay Co.

Vogue Pattern Number 6128 is a swagger coat with a new roll to its collar. It would be smart in a heavy-ish wool similar to that shown with it. Sizes, 14 to 42—50c

For this evening frock (which is Vogue Pattern Number 6125) nothing could be lovelier than heavysheer crêpe in deep red or purple. Sizes, 14 to 20; 32 to 38—75c

Vogue Pattern Number 6121 for a runabout dress (one of those indispensable) is particularly well adapted to the thin, soft woollens. Sizes, 32 to 42—25c

Wouldn't you just naturally choose a soft dull velvet for this delightful semi-demi costume. Pattern Number 6126. Sizes 14 to 20; 32 to 38—75c

Fabrics make fine frocks...

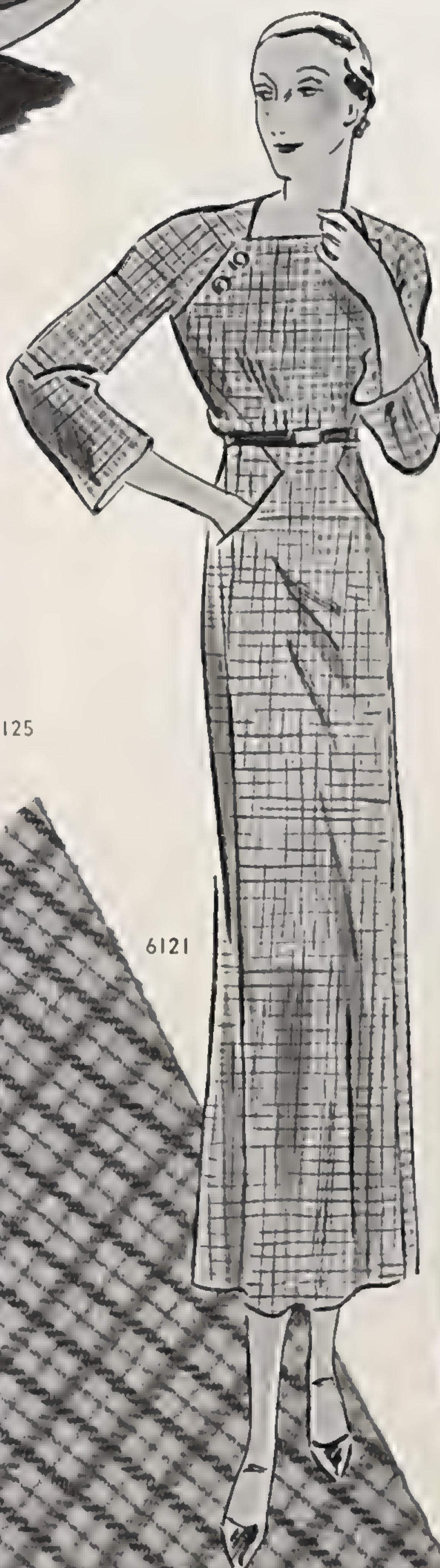
if you use a Vogue Pattern

MARRY a good fabric to a Vogue Pattern, and you get a chic frock. Just be sure it's a Vogue Pattern because then you'll have the simplicity of design that makes for successful sewing and the charm of line that makes for easy wearing. Choose your fabrics with care, too—so that they suit the mood of the models you make. Here are a few suggestions you might like to follow.



6128

6125



6121



6126

France



IT must be a special sun that shines on France . . . nowhere such jewelled gardens, such market carts like huge bouquets bringing their treasures to town, nowhere such vineyards turning to bottled rainbows for a million little tables out of doors along the country roads, the twisted streets of Montmartre, the broad sidewalks of the Cannebière ▼ Shut your eyes and think you're there . . . open them . . . and you're smiling! . . . rest in the waking dream of Roman France and let the drifting centuries bring you peace . . . drop in at your favorite Spa and find the springs of youth renewed at the bottom of the market . . . go to Pau and ride headlong into health and sanity . . . take a little cottage in Normandy, Picardy or Alsace-Lorraine and be picturesque on a few francs a day . . . slide down a diamond peak at Chamonix or in the Pyrenees, up level with the stars. ▼ Have Christmas in the snow at Font Romeu or try it à la mode at Biarritz, dressed up in Biscay foam . . . play on a golden Riviera that makes smart economy its newest game, or take your Mediterranean at its cheapest and quaintest on the little known Côte des Maures. ▼ Paris . . . back where you're always young, gay, chic and charming ▼ Any reputable travel agency will supply an itinerary of your own.

RAILWAYS OF FRANCE
1 East 57th Street, New York City

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index



The New Perfumed Linit Beauty Bath

Instantly makes your Skin Soft and Smooth

Incredible as it may seem, the Linit Beauty Bath instantly makes the skin feel soft and smooth—and gives a gloriously refreshed sensation to the entire body.

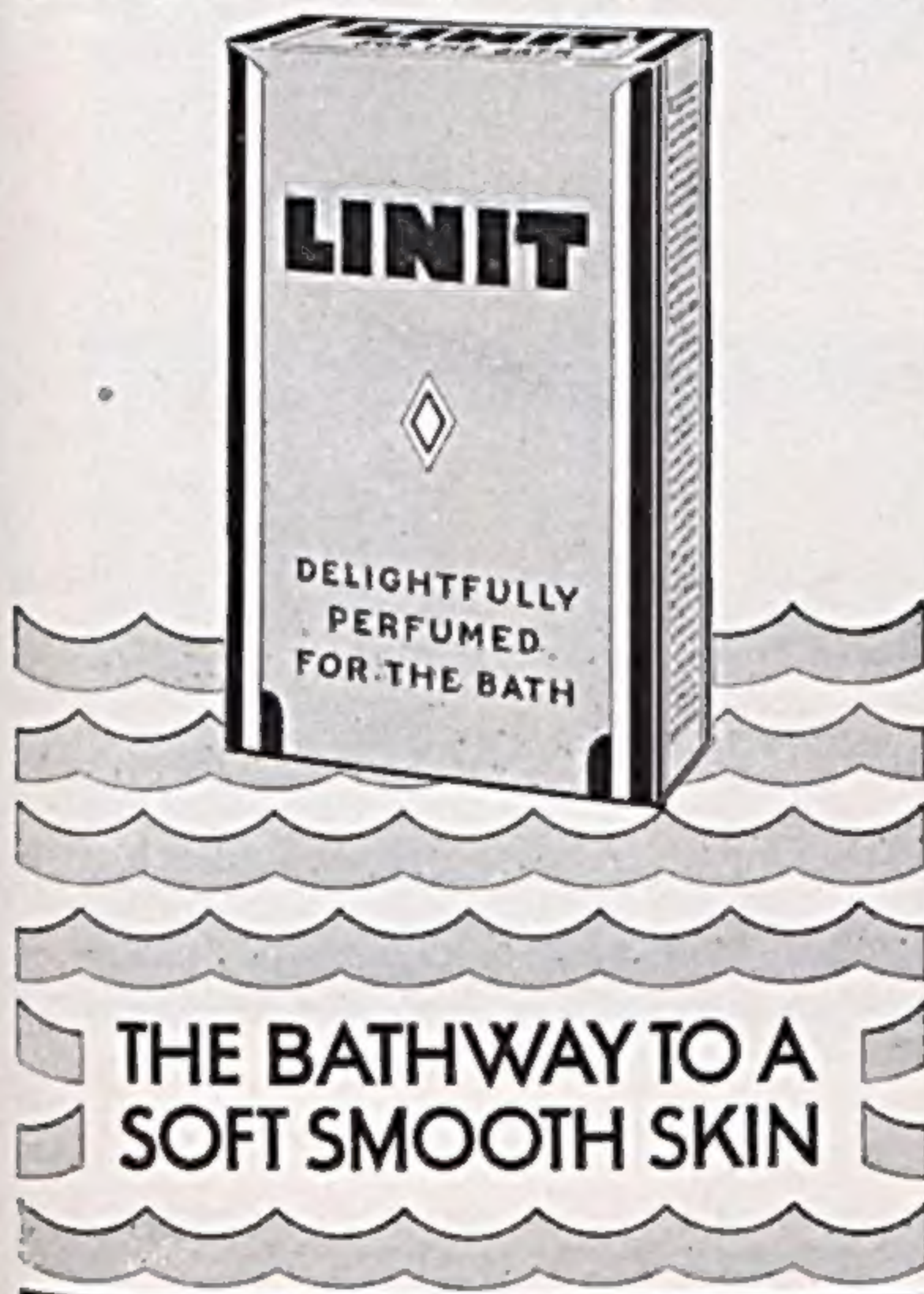
While bathing in the Linit Beauty Bath, there is deposited on the skin surfaces an extremely thin layer of Linit. After drying, this fine, porous coating of Linit remains, which makes powdering unnecessary, eliminates "shine" from neck, arms and shoulders, harmlessly absorbs perspiration and imparts to the body an exquisite sense of personal daintiness.

Try this

Refreshing Linit Beauty Bath

Swish half a package or more of Linit in your bath. Instantly the water feels soft and "creamy". Step into this luxurious mixture, bathe as usual with your favorite soap... then, after drying, feel your skin! Soft and velvety smooth!

The new perfumed LINIT, in the Green Cellophane-wrapped package is sold by grocery stores, drug and dept. stores.



THE BIG PARADE IN PARIS

(CONTINUED FROM PAGE 32)

feels warmly towards it. He has his startling moment, too—a zebra velvet evening coat, illustrated on page 31, and a pyjama model for the house, of crêpe printed in leopard skin.

Then, there is Lelong, bringing his "old-fashioned" touch, the big muff and the lovely short seal jacket, illustrated on page 29—the sort of thing that the Princesse Jean-Louis de Faucigny-Lucinge, Madame Ralli, Madame Fabre-Luce, and Madame Lelong first made chic in Paris. His lovely little mouse-coloured velvet evening cape with the ermine collar has the same sentiment about it.

The ability to present clothes well is a fine art and counts more than the casual observer may realize. Mainbocher, for example, has a trick of making his mannequins look very smart by the gloves they wear; Patou's

mannequins are beautifully shod; Vionnet's cluster of girls all walk extremely well, with a sort of movement that gives the dresses an added value; and, certainly, the elegant crowd at Patou's Opening gives the clothes a background. The bridal dress is another dramatic touch at the Collections—it is an excuse for a little procession of bridesmaids. This year, Molyneux's bride was dressed in white velvet patterned with Madonna lilies, and the bride carried the same flowers. Lanvin's bride made a stir because she had a short veil falling over her like a ruffled cape. At the end of the Maggy Rouff collection, the mannequin came out in a magnificent red velvet cloak, which was allowed to fall open in front, showing a white dress with a scarlet splash down the centre—a lovely thing for the theatre, I thought. "HIM"

MORE NOTES FROM PARIS COLLECTIONS

VÉRA BORÉA: One of the first collections, this year, was Véra Boréa, a new house, showing her second winter collection. Every one was asked there to cocktails and greeted by little *vendeuses* passing around huge silver trays of celery, radishes, and tiny tomatoes, stuffed with cheese. Surprisingly enough, Véra Boréa herself was acting as a mannequin, for she looks very well in sports clothes, and hers is a house primarily for sports. To add to the note of sports, Helen Wills and Mademoiselle Lenglen were both there.

As to the clothes—they are full of ideas. There are ski trousers like men's plus fours. And a lovely idea, two sweaters to wear under a ski jacket, a heavy one over a very thin one (almost like wool lace), the idea being that the wearer peels off the heavy one while having tea at the Palace Hotel in Saint Moritz. Then, there was a new material, elastic crêpe, a silk crêpe with a real elastic thread. Véra Boréa's coats and jackets are often fastened with huge safety-pins (a rather horsey touch), and there was even one coat that had a padded horse-collar. And some of the belts surely come from the saddle makers.

YVONNE CARETTE: It is a real pleasure to see a collection like Yvonne Carette's—small, but with a stamp of real chic. Among the particularly smart things were a green jersey day dress with a very good black coat, and a perfectly lovely beige jersey evening dress with a short wrap-around coat, the upper part made like a cape of dark brown fur. There was another evening dress of ox-blood waxed lace, with a fichu cape of lace, edged with fur, which looked very new, despite it being a lace dress. There were several day dresses, as well as evening dresses, that were so extremely severe that they had great distinction. One simple black crêpe de Chine day dress had a high neck-line that was unusually successful. Yvonne Carette has a flair for dressing small women in rather a flower-like way, with her wispy chiffon dresses.

CHANTAL is a mystery house—because nobody knows who Madame Chantal really is. But she is a woman

of great discrimination, because she served port and biscuits at her opening. And that's just the right thing for eleven in the morning, is it not?

The first thing on the program, "Cousu de fil blanc," a black suit with a short jacket, a white cord belt, and a twisted woollen skein of yellow around the neck, was very nice. The jacket was lined with yellow crêpe de Chine, and the blouse, an open-work yellow jersey, was charming. The skirt was hung on a grosgrain band, which showed above the line of the skirt, a very chic touch. Another good idea was a wool skirt shown with a chartreuse-green kasha blouse (a unit all by itself), intended for a woman to wear under a winter coat or a sports jacket. The wool skirt had loops through which passed a sash of the material of the blouse. And there was another blouse, also knitted, that looked like the upper part of a bathing-suit, or a chemise, which fell under the skirt to the knees, intended to give warmth for winter.

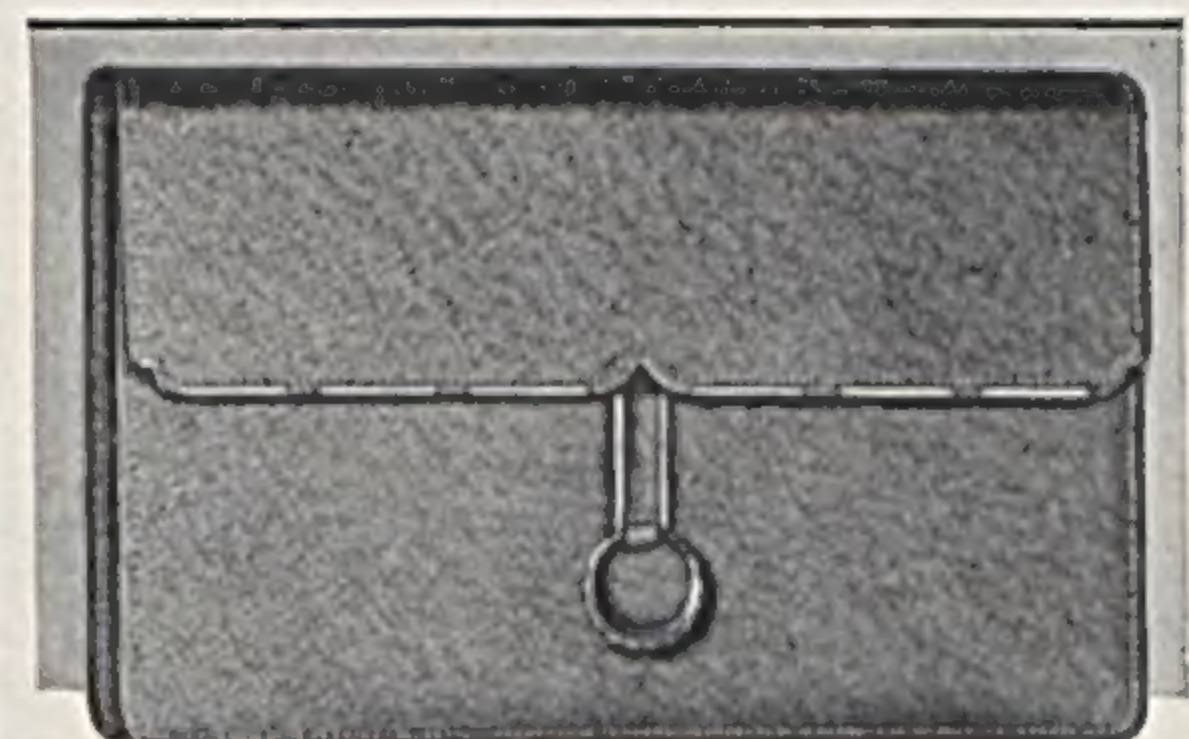
HÉLÈNE YRANDE'S opening is another amusing event to go to, because she creates rather special and unusual things. In this year's collection, she has a line of *déshabillés* for every hour of the day. There is a wrap-around skirt to wear over a nightgown, with a short velvet bed-jacket, like a smart little evening wrap. A very clever idea! There is also a taffeta dressing-gown, cut like a smart travelling-coat, with revers and cuffs on the sleeves, the upper part quilted for warmth; and another *robe de chambre* of a new soft white cloth, from Rodier, belted with a red cord. She has several evening dresses for house wear. One was of flowered satin, and over it is worn a long coat with full sleeves—like the important velvet evening coat we all know—of candy-pink chiffon. This is perfect over the flowered satin dress. And, for Madame de Gainza, she had made an important-looking black velvet pyjama, with a scarf of black velvet and silver, and another of red velvet. She has a number of dresses in dark colours, especially designed for the cocktail hostess, a style of dress that is not quite a tea-gown, nor quite an evening dress—and very much in the mood of the moment.



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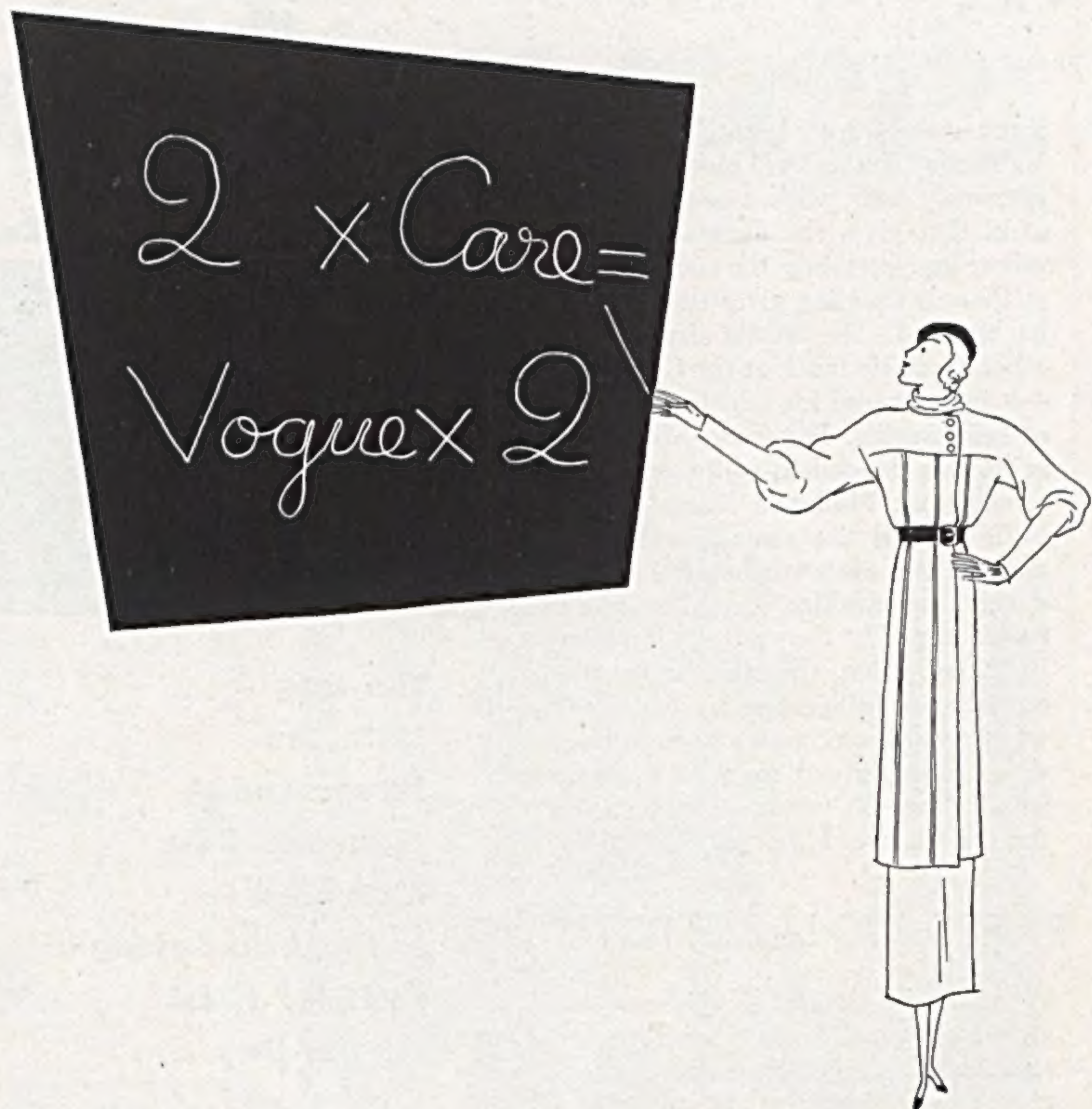


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Give us each day our little luxuries!



Won't you join The Little-Luxuries Club?

OBJECT: To keep you supplied with fresh Cannon towels—forever.
COST: Nine cents a week—first year's dues payable in advance, entitling you to one or more of Cannon's latest bath sets (matching towels, wash cloths and bath mat) plus a half-dozen or so extras. Your own store or shop will show you how to invest the fund most wisely. Seven-piece sets in all-over designs range in price from \$2 to \$5—extra towels separately as low as 39c. "Open stock," of course. Other Cannon towels, to suit all tastes, cost from 25c to \$2.50 each.

JADE ★ MAIZE ★ BLUE ★ PEACH ★ ORCHID ★

LET'S go window shopping—there's so much that's new to see right now. . . . There's a really smart coat! What interesting drapes! And see that *adorable* wrist-watch! Well, they'll just have to wait, a week or so anyway—even necessities can be left out, but not those life-saving little luxuries. Remember, a new point of view is worth a few dollars any day, even if one's purse is thin.

You never know what luxury a real towel offers until you're marooned without one—praise be it doesn't happen often! And you never knew before now

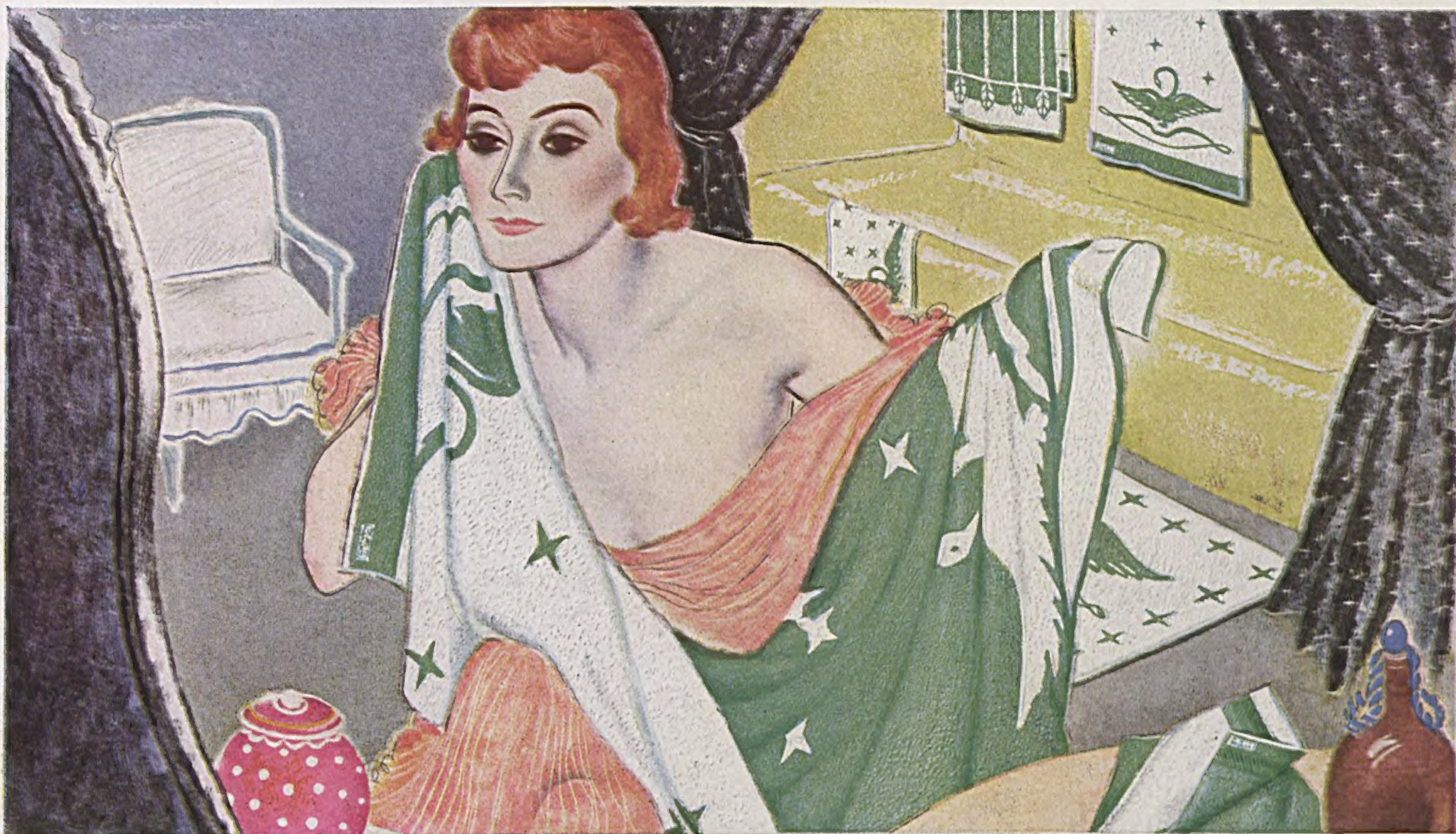
such luxury in towels for so little money. We're speaking of this fall's Cannon fashions, and we're speaking to you. . . .

They bring clear, true tones and good designs to the scheme of the bathroom. They have that rare sense of rightness—you'll see it. And their first charm stays, indelibly! Cannon colors are fast, Cannon textures never show or feel their age.

A good towel is gentle but firm—so the cotton for Cannon towels is chosen for long fiber and silky softness. It is woven evenly to a deep and lively fabric that nestles close against you and caresses the

last speck of dampness away. You get glow, refreshment, utter content—and what do you pay? The lowest-of-the-low for anything like such good looks and good works. *You are paying for towel only.* Those new ideas in style are all velvet.

If you're not quite pleased with your present supply—if bathing isn't quite the rite and restorer it should be, won't you visit your own store's Cannon exhibit today? Take what you want, it means hardly a nick in your pin money, and a sudden climb in your personal stock. . . . Cannon Mills, Inc., 70 Worth Street, N. Y. City.



CANNON TOWELS

DO YOU INHALE?



...wonder why
cigarette advertising generally
avoids this question?

ONE of the mysteries in cigarette advertising has been the apparent fear of the word "inhale." It seems rather foolish—for *everybody* inhales—whether they realize it or not...every smoker breathes in some part of the smoke he or she draws out of a cigarette.

Think, then, how important it is to be certain that your cigarette smoke is pure and clean—to be sure that you *don't* inhale certain impurities.

Do you inhale? Lucky Strike *has*

dared to raise this vital question... because when you smoke Luckies your delicate membranes get the protection no other cigarette affords. All other methods have been made old-fashioned by Luckies' famous purifying process. Luckies created that process. Only Luckies have it!

Do you inhale? Of course you do! So truly this message is for you.

"It's toasted"

Your Protection—against irritation—against cough

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